

With this issue we pass
the 800 subscriber mark!

The New Amberola GRAPHIC

(Spring
Issue)

64

April, 1988
(mailed late July)

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Auctions!

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April, 1988
(Spring)

The New Amberola Graphic

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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

A Few Words About

...**This issue.** It's even later than we hoped it would be, and it's beginning to look as if we may never get back on our published schedule--though we're still going to try.

...**Spelling & Proofreading.** We make every effort to correct the spelling errors in articles which are submitted, and then go ahead and make our own mistakes! Sometimes this is due to the last minute rush to get the GRAPHIC to the printer, while others (such as "heartfealt") are just through carelessness!

...**and a broken promise.** We promised some of you that we'd have some out-of-print back issues to you before this issue, but we just couldn't accomplish it. We didn't want to delay this issue any longer, so we'll try again before #65.

- M.F.B.

Coming:

- an interview with a former Edison employee
- The Edison recordings of Albert Spalding
- "The Heaths' Last Cylinder Order"

How Much is My Phonograph Worth?

A Human Interest Story by Jerry Donnell

- edited by Mrs. Doris Stitt -

Who will give me \$5,000 for my Aeolian Vocalion? It's the cheapest of the upright models, the automatic stop doesn't work, there is a chunk broken out of the turntable, and it has a homemade crank!

How often we "collectors" with that certain insatiable addiction have heard someone say "I gave \$2,500 for that Idelia." "The man didn't know what he had, so I got it for \$25." "I'm gonna have to get around \$500 for that record player 'cuz it's old." (That term "record player" is absolutely taboo in my house! To me it is worse than being called Ra! Ca!!!) But really now, just how much is a phonograph worth???

- o o o -

Last Thursday a week ago my neighbor Doris very excitedly came over with news about an auction sale "next Saturday somewhere up on the mountain," and they have an "Aeolian Vocolion (sic) victrola (plays good)." (She, by the way, has a Victor III in cherry condition.) (The author, by the way, does not have one and has been informed that an electric fence will soon be erected around it.) I had never heard an Aeolian Vocalion that "plays good," so I wasn't a bit excited about adding it to my "family" of 88 assorted makes.

But then I began to think better of it. Maybe, just maybe since the machine was "up on the mountain," it might be loaded with good old Carter Family, Uncle Dave Macon, Riley Puckett, or even John Carson records. So slowly Victrola-itis began to sink in and by Saturday I was all ready with Doris and my mother to travel the 38 miles to Glengary, West Virginia, to get a little relief for my aforesaid disease.

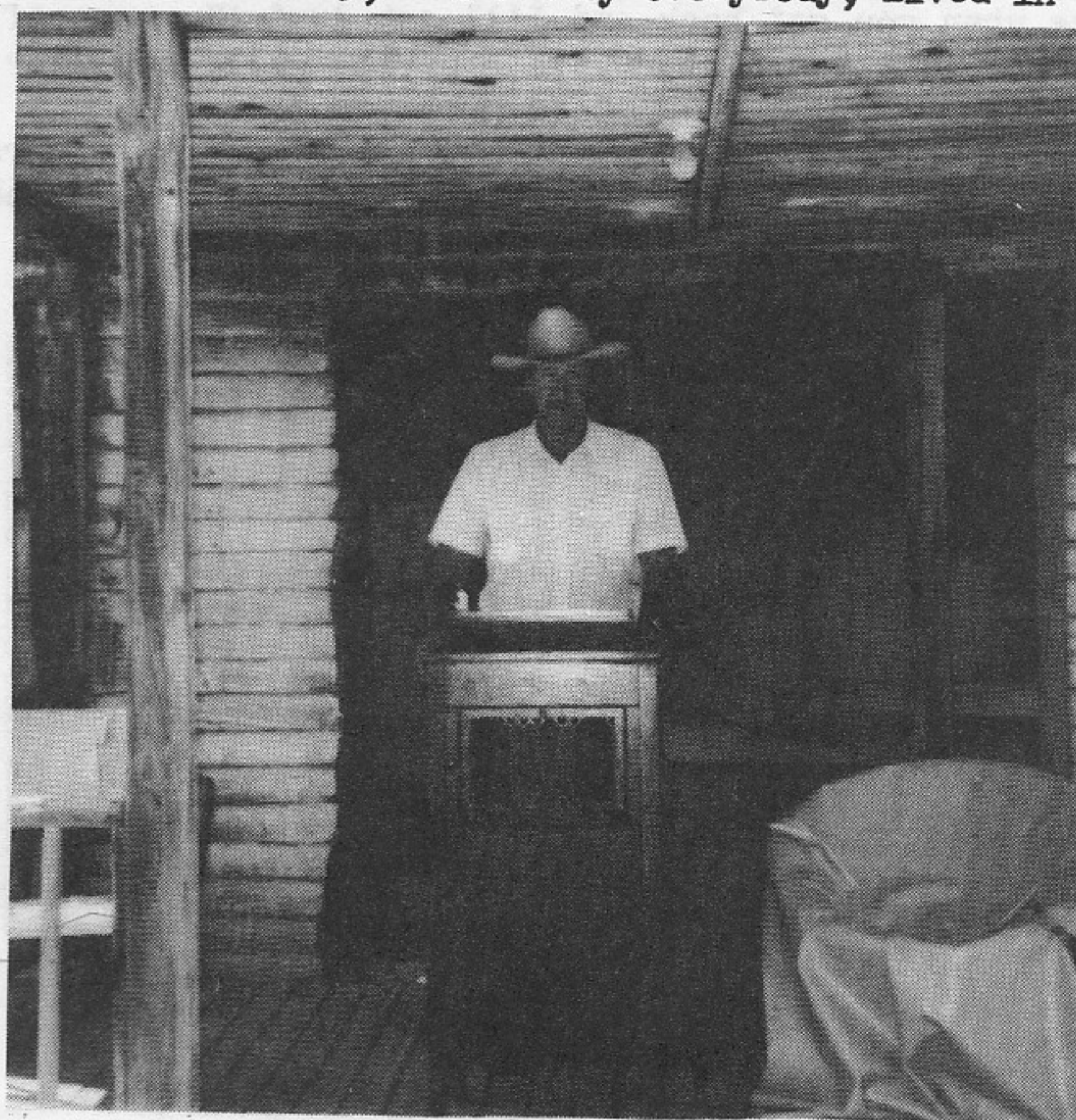
When we got there, I was lower than a well digger's knee. I was almost in tears from my disappointment -- only three hillbilly records from a stock of 70 very worn, warped, cracked records. The rest were things like "The Holy City," "The Lost Chord," one Louise and Ferera, Lewis James' "Jealous," and Prince's Orchestra pieces. Only one record was really worth having (to me, anyway) -- a copy of "Mary Phagan" that looked as though it had been played with a railroad spike. As for the machine -- "Yuck!" Doris very smilingly asked, "How do you like it?" One look at my face, and with a "Doris, I wouldn't take it home if they gave it to me. I can't even make myself want that thing," she trotted off to inspect some old quilts, ironstone, and whale bone.

One of the crowd made the comment, "It would make a beautiful bar. Look, Cuthbert, we could put doors right here and the bottom already has a door for the high bottles and we could put the glasses up in the top." As much as I hate bars, dear readers, and especially one made from an Orthophonic Credenza or a Pooley cabinet, I had to agree! The auctioneer was a long way from selling this dinosaurean dreadnaught, so I began to inspect some of the other old relics of a long-gone-past era.

After an hour or so, I sat down on the porch with a tormentous stomach caused from eating five pieces of homemade pie sold from an 1889 kitchen at 60 cents a slice (coconut, lemon, butterscotch, orange, and chawklit), a gourd full of well water, and, oh yes, two hot dogs. I became interested in the conversation of a teenage mountain boy and a tall, dignified gentleman who without the usual modern clothes could have stepped from a Lord Calvert ad! "Yessiree, my grandpop built this old house nigh on to a humnert years ago." My

ears pricked up at this and I became much more interested in what this fellow had to say.

After the usual chitchatter about the old barn, his great-grandmother's bedroom suite (an Eastlake), the wood stove, Depression glass, and other things about to come up for bid, he told me (I had interjected myself into the conversation by this time) about the owner. She was 83, beloved by everybody, lived in a



Floyd Sims & the Aeolian-Vocalion

trailer next door, was born in this lovely old log home, had never married, took care "on" her parents till they died, and was the very proud owner of the aforesaid Aeolian Vocalion. I began to think the victrola wasn't so bad after all. He told me how the dear sweet soul had bought all the records for it, a new one every time she went to town; how all the new generations had loved to play it on Sunday; how her daddy had loved so much "The Wreck of Old 97." "No, I don't believe it's ever been oiled. Yes, I first played it when I was four (he is now 52). Hit ain't ever been abused. She liked mostly religious pieces. I don't know perzactly when it was bought. Yes, she is in the trailer now but can't stand to see her things being sold. She won't come out."

Suddenly the mahogany began to shine through the smokey film of yesterday's log fires. With tears welling up I vowed on a rock that the aforementioned woman who wanted to make a bar just wasn't going to have that machine! Boy! Oh, boy! Did I have a terrible case of Victrola-itis! Well, when the auctioneer finally came around to the machine I could hardly see, I was so excited. Unfortunately, the records sold separately. I hated to see them parted from the machine, but they went out of sight. I stepped down at the bid of \$70. I just couldn't see that much money in records that were in deplorable condition. Some young whippersnapper ran the bid up, "They're valuable because some of them have only one side (John McCormack's 'Little Mother of Mine,' 'Where the River Shannon Flows,' etc.). Good grief! I hope he won't be too disappointed when he finally finds out their real worth -- and when he tries to play them!

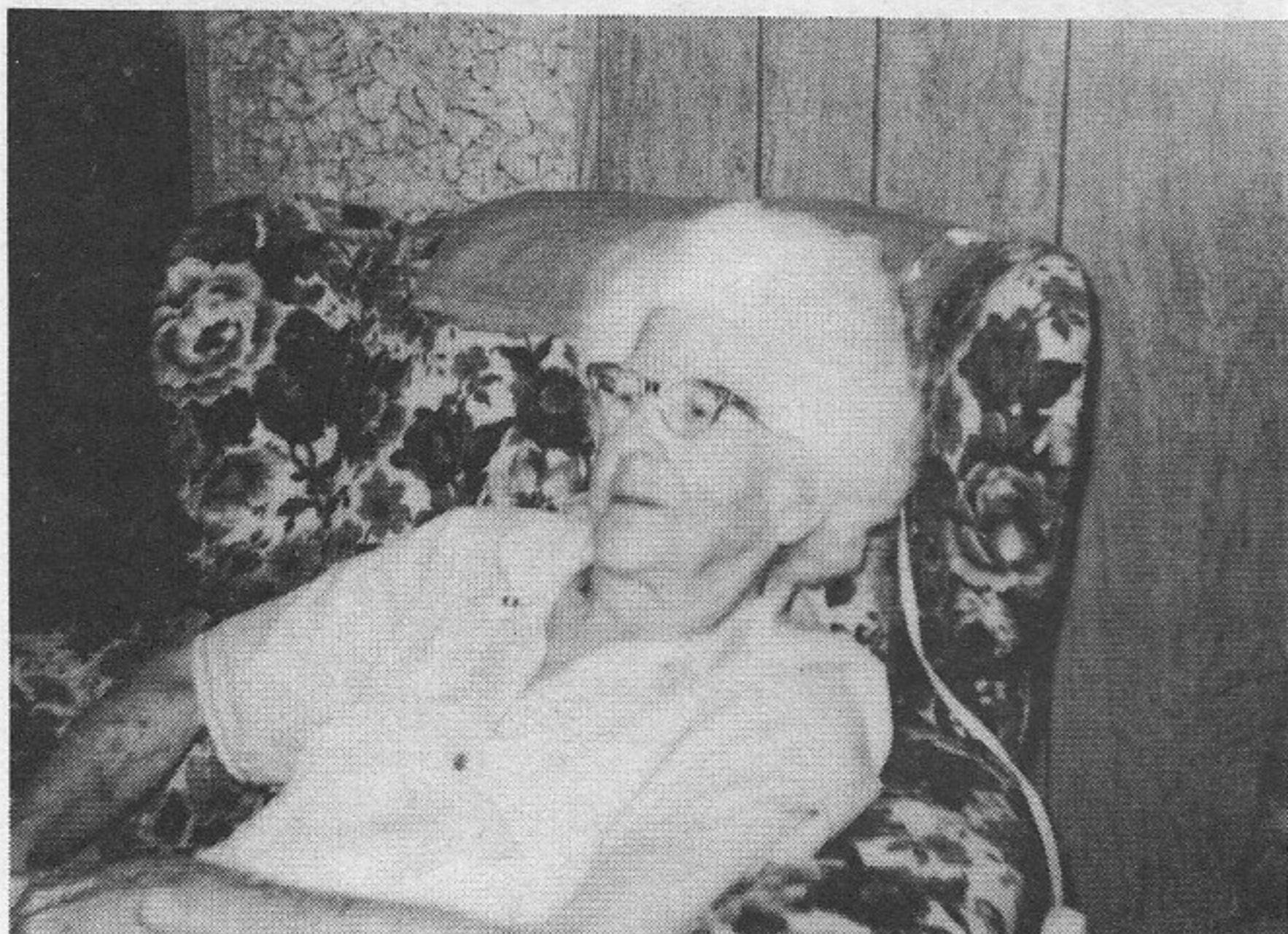
The machine started in at \$50. It went up \$5 a step. Finally at \$90 I just held my hand up and didn't take it down (I wonder if I bid against myself??). Anyhow, I got the poor sight for sore eyes for \$115 and I was elated! Lovingly, in front of everybody, I put an arm around it and said in a rather loud voice, "You

will never become a bar or a broom closet!!" Honestly, dear readers, I was so shakey I had to sit in a Sleepy Hollow for the rest of the sale to try to calm myself.

"Yessir, I'll set it back in the house in the exact spot it sat all these years and you can come back and get it tomorrow," Floyd Sims, my newly-found friend and nephew of Florence Dunham, assured me. "And I'll guard it with my shotgun! Outside of a fire, it'll be here when you get back and I'll ask Aunt Florence if you can take her picture. I hope she will be better tomorrow. She'll be glad to meet you."

I couldn't sleep all night, I wanted that victrola so. I just couldn't wait! Finally the dawn came and I went back to meet Aunt Florence.

- o o o -



Aunt Florence Dunham, 83 years

I actually got to talk to Aunt Florence, the lady beloved by everybody, and to take her picture. She was feeling better. She told me how she saved up egg and turkey money to buy the records. "No, I don't remember which was my favorite. No, I didn't like hillbilly music. That's why there aren't any records like that. No, I don't remember when I got the machine. My sister Cora gave it to me a long time ago. Yes, I was just a girl when she gave it to me. She was older than I. No, I don't remember which records came with it. No, I don't know where Cora bought it. I never played it



Aunt Cora, giver of the Aeolian-Vocalion. For 65 years the machine sat to the right of her picture in a corner by the chimney

again after my daddy died in 1940. The last record I bought was 'There's a Star Spangled Banner Waving Somewhere.' Yes, I do remember the one you got with the machine ('Can't Help Loving That Man of Mine' by Joe Wilbur). It was red wasn't it? I paid a quarter for it. Mr. Donnell, I'm so glad you got it if you feel that way about it. I sure loved the old thing. It was the only entertainment we had for a long time."

She began to tire and she started to cry when she told me she didn't dare play it while her parents were so sick. The machine was in the room where they both died. I took her hand and said I was sorry to bring up unpleasant memories, but she squeezed my hand and began to laugh again when I told her I was going to tell everybody this story and to say that picture of her was a picture of my sweetheart! She giggled a bit when I told her it would never be abused and I wasn't going to let anyone but me play it. "Oh, no," she said, "let others enjoy it, too! I sure did!"



I had taken my friend (who looks like a miniature Hercules) to help get the machine into his car, and he gently carried it out of the little log home across green moss and grass past the "bean tree my daddy planted when the house was built," through the tumbled down gate, across brown river gravel down to the river bottom road, and into his very modern car. I wondered as I watched him who had seen it as a new machine coming up to the house on a buckboard pulled by mules driven by Clyde Bailey, son of Cora. I wondered just what their thoughts were. I sure knew what mine were as we drove away leaving those dear sweet people, maybe never to see them again.

So here we are, kind readers. The machine isn't worth \$50 to the novice or expert alike. This 62 year old man gave \$115 for it and his price is \$5,000! And if I should have any takers, apparently that message I learned that beautiful Saturday has not been made clear: you don't have to be rich or have many expensive things to become somebody, to be respected and loved, and most of all, to leave a lasting footprint in the sands of time. My heart can't be bought, either, for a dear little lady of 83 who once pumped 50 gallons of water from an old Cinti Pump, washed the family's clothes, split wood for a Palmetto Soap Stove, cooked supper, washed the dishes, lit the lamp, cranked the Aeolian Vocalion and sat down to "A Perfect Day" by McKee's Orchestra.

Oh, never mind!!! It can't be bought at any price!!! Sell my beautiful Aeolian Vocalion? I'd sell

my soul first!! And I ask you, dear readers, what is this phonograph worth??? I'd like your comments.
 Jerry T. Donnell, Rt. 3, Box 1430, Harpers Ferry,
 West Virginia 25425.



With a little imagination, we can turn the clock back to the day the Aeolian-Vocalion arrived some 65 years ago

PIONEER NOTES

In our last issue we wondered if there were any artists still living who made acoustic Victor Red Seal recordings (after the recent death of Jascha Heifetz). John Sam Lewis replied with the following information about one:

"So far as I know, Cecilia Hansen is still alive and well and is living in Heidelberg, Germany. She was, at any rate, still living as of last summer.

"Cecilia Hansen studied at Saint Petersburg with Leopold Auer at the same time Heifetz was studying with him, and though Heifetz seldom found anything good to say about other violinists he expressed admiration for Ms. Hansen's playing on more than one occasion.

"She was a strikingly beautiful Nordic-appearing blonde. With her looks, as well as what must be the purest violin tone of our times, it is hard to believe that she did not make it as an artist. She should have been an absolute sensation.

"She seems not to have done any recording since the mid-1920's...Despite her status as a Victor Red Seal artist, Cecilia Hansen's records appear to be quite scarce."

And in another day's mail came a note from Quentin Riggs suggesting that Erika Morini and Guiomar Novaes were still living. Quentin also reminded us that there are several other acoustic artists still very much alive, including Irving Berlin who recently celebrated his 100th birthday.

Finally, an article about our friend Edna White appeared originally in the Springfield (Mass.) Union-News and eventually was picked up by other New England papers. We are happy to reproduce it with this issue. Thanks to John Reid and Ron Schneider for sending it.

Trumpeter, 97, awaits next solo

By DEBORAH PARKER

GREENFIELD — Edna Chandler White was given her first cornet lesson in 1898, on the morning of her seventh birthday.

Her father placed the trumpet-like instrument in her hands, showed her how to work the valves and ran her through the scale of C.

"Then he rushed off to his job at the factory. When he came home that night, I was playing every song I knew ... all in the key of C," White, now 97, recounted last week. "When he heard what I had done, he started to cry. He just stood there crying at the miracle of it ... and a short while after, quit his good job and moved to us to Brooklyn, New York. He said I could only get the training I needed in New York."

Two years later, a tiny, black-haired 9-year-old walked onto the stage of Carnegie Hall and played a solo piece by Rossini. The audience went wild. "I got five calls back on stage, and they sent roses that were taller than I was," White said. In 1949, she returned to Carnegie Hall to play the first solo trumpet concert they had ever presented.

White seems to specialize in extremes: She's also the youngest person ever to have graduated from Juilliard.

he only hired blondes, and I had black hair," she recalled with a chuckle. "So I dyed my own hair. With bleach. Took me eight times to get it right ... and when I went back, the blasted man had already given the job to someone else!"

Nonetheless, White went on to become one of the first female stars of vaudeville. Her life of costume changes that didn't quite make it and close encounters with lions, snakes and dromedaries are recorded in "The Night The Camel Sang," her recently-completed manuscript about those years. She is actively seeking a publisher for her story.

White also writes poetry and has independently published a book titled, "My Heart Has Wings." She also composes music. Her suite for solo B-flat trumpet was written specifically to demonstrate the versatility of the instrument and has been performed by three different symphonies. A revision of the work, called, "The Pioneer Valley Suite," will be performed at Lowell State College this spring.

One of her remaining goals is to help educate people about aging.

"People start out young, like little kindergarten pupils; then they grow, they learn, they graduate, right? That's when you become useful and a contributor! But our society says when you're just ready to graduate life, instead,



DARN TOOTIN' — Edna Chandler White, 97, of Greenfield, doesn't play trumpet any more, but agreed to demonstrate the technique she used when she played at Carnegie Hall in 1900.

Then called the Juilliard Institute of Musical Art, White was accepted as a 13-year-old and completed her degree in two years time, graduating at 15. "The age at which you could be admitted was 16," she said. "They gave me special dispensation, but the state of New York would not. You had to be at least 16 to be granted a bachelors' degree back then, and they refused to give it to me, although I had earned it," White said with a touch of indignation.

Some 80 years later, White's niece and nephew successfully petitioned Juilliard to send the diploma along; it hangs today on her apartment wall.

Her extremes even extended to her hair color. "Once, I wanted to get a job with an all-girl band, but

you should retire!" she said emphatically. "For people to retire at age 65 is asinine. That's just about the age you've finally learned what you need to know to live well."

That may be her last goal, but her last dream ... is of the stage.

"I just want to live two more years, until 1990. That's the 100-year anniversary of Carnegie Hall," she said. "They promised, if I'm here, to send for me ... they want to wheel me out on stage as the oldest living soloist who ever played there."

She held her trumpet close under her chin. "I want to go back to Carnegie Hall," she said softly. "I want to hear them clapping one more time."

"RAGTIME TEMPLE BELLS"

- number 3 -

(Reminiscences of Record Collecting
During an Earlier Era)

by John Doulou

(Editor's note: John Doulou's last installment in this series appeared in GRAPHIC no. 60)

In 1946 the nicest looking automobiles to young John were the Kaiser and Frazer cars introduced for the first time. The most beautiful phonograph was the Edison Diamond Disc Model C-150. It stood 44 inches tall with the lid closed and emitted music a little differently from the Victor Victrolas and Columbia Grafonolas:

1. It had a turntable speed control knob, correct speed of record when playing was 80 turns per minute.
2. Volume control lever which activated a felt ball in or out of the inverted horn inside the machine.
3. Automatic shutoff.
4. Diamond needle which "floated" in the record groove.
5. To oil mechanism, turn indicator to "stop," remove reproducer, remove turntable by lifting up and with a little 3-in-1 oil fill the three oil cups.
6. The reproducer arm moved across the record much the same way as the up-to-date phonographs with linear tracking do. Mr. Edison claimed that the Victor and Columbia phonographs only released the first 50% of phonograph record sound correctly. The last 50% of sound was distorted because the Victrola's and Grafonola's reproducer arms were stationary and solid.
7. The bottom part of the Edison Model C-150 was storage for records.
8. Surprise No. 1 - Behind the horn back out of sight was a sales slip made out to the original owner, a Doctor Conrad, dated 10/3/16. Bought of W. G. Fawcett, Fawcett's Bargain Store, 95 and 97 E. Main Street, Salem, Ohio. The sales slip listed three records: 50082, \$1.00; 50363, \$1.00; and 80387, \$1.50.

Dr. Conrad had excellent taste since 50082 (1912-1913) was "Bake Dat Chicken Pie" and "You're Just Too Sweet to Live," both by Collins and Harlan, and number 50363 was "Johnny Get a Girl" and "When Priscilla Tries to Reach High C" sung by Billy Murray and Jones & Murray in 1916. No. 80387 was "Forever is a Long, Long Time" by Gladys Rice and "My Hawaii, You're Calling Me" by Gladys Rice and Vernon Dalhart. The record jacket had the following descriptions:

"Forever is a Long, Long Time" composed by Albert Von Tilzer. The Von Tilzer family, Harry, Albert and Jack, have been leading factors in the world of popular music for many years. They are all versatile and write ragtime, dance music and sentimental ballads with equal facility. This is one of Albert's big ballad hits.

Gladys Rice, through the many beautiful Re-Creations of her voice available to Edison owners, has won a large and enthusiastic following. Not a single admirer will be disappointed with this Re-Creation for it is a thoroughly artistic as well as enjoyable rendition.

"My Hawaii, You're Calling Me" is a typical Hawaiian song with all the soft romance and ero-

tic tenderness that we generally associate with Hawaiian music.

You will greatly enjoy this duet rendition without doubt. It is exceptionally artistic and will bear constant repetition.

The back side of the sales slip stated in bold letters of 1916, "You should save this sales slip until you have enough to get a premium at Fawcett's Bargain Store." (an early form of coupons?)

A used furniture dealer had informed young John that an Amish farmer had brought the machine in his store just moments before and was asking five dollars for it and he would collect his commission on the sale. "Are there any records?" asked young John? Pulling the lid down, the furniture dealer exposed the following records and some more surprises in the following:

- Edison LP #30001 - 12" 40-minute record (1927)
- Edison LP #10004 - 10" 24-minute record (1927)
- Edison LP #10007 - 10" 24-minute record (1927)

John counted his quarters which came to exactly five dollars, and the furniture dealer delivered the Edison Phonograph Model C-150 and the following records to his home six miles away free of charge:

Edison Diamond Disc Records

- 30001 - Dinner Music Number 1: The Prince of Pilsen Selections; Wiener Blut Waltz (Vienna Life); The World is Waiting for the Sunrise; Hungarian Dance, No. 5 - Hotel Commodore Ensemble
- Dinner Music Number 2: Woodland Selections; Serenade, Les Millions d'Arlequin; A Little Love, a Little Kiss; Serenata - Hotel Commodore Ensemble
- 10004 - Egmont Overture - Sodero's Band; Cupid's Pranks - Edison Woodwind Ensemble
- La Bella Cubana, Habanera - Trio Cubano; Spanish Dance No. 7 - Albert Spalding
- Cigariéres - Habanera - Edison Woodwind Ensemble
- 10007 - All Hail the Power of Jesus' Name - Metropolitan Quartet; Old Rugged Cross - Helen Clark & Roy Roberts; Onward, Christian Soldiers - Calvary Choir and Choir Boys of St. Andrew's Church, N.Y.
- Lead Kindly Light - Metropolitan Quartet
- After Toiling Cometh Rest - Betsy Lane Shepherd & Male Chorus; O Come, All Ye Faithful - Metropolitan Quartet

These long playing records had 450 grooves to the inch and were not made by the electrical process. Less than two years and these LP's were withdrawn from public. The other records in the Edison Phonograph were of the standard type.

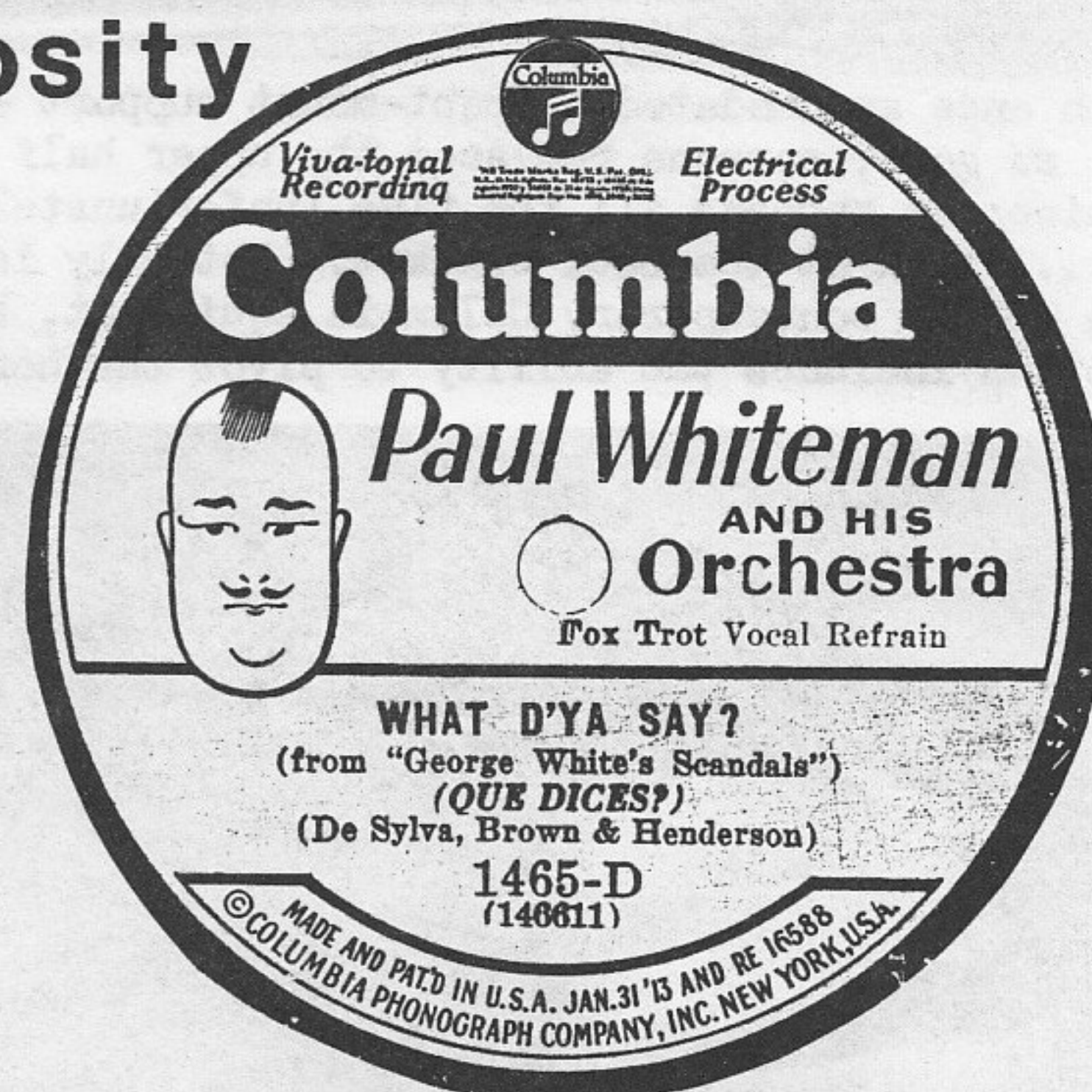
- 52044 - It's a Million to One You're in Love - Vaughn De Leath, "The Radio Girl" (Vaughn De Leath mentions the Lindbergh Parade to Bill Regis, her pianist, in an excited voice just before she begins to sing.)
- Are You Lonesome To-Night - Vaughn De Leath
- 51841 - Jersey Walk/Half a Moon - Johnny Marvin, (1926) "The Ukulele Ace"
- 51604 - The New Gaiety/Persiflage - Fred Van Eps (1926)
- 51592 - My Gal Don't Love Me Anymore - Arthur Hall (1925)
- New York Ain't New York Any More - Billy Jones
- 51548 - The Farmer's Medley Quadrille/Drunken Sailor (1925)
- Medley - John Baltzell, old time fiddler (red star)

- 51526 - I'm Looking for a Union Sweetheart - Ben Smith and His Uke
(1925) I'll Make the Pies Like Mother Made - Billy Jones (double labeled, both sides)
- 51454 - No One Knows What It's All About - Billy Jones & Ernest Hare
(1925) Big Bad Bill (Is Sweet William Now) - Ernest Hare
- 51415 - Oh You Can't Fool an Old Hoss Fly - Billy Jones & Ernest Hare
(1925) Mrs. Murphy's Chowder - Vernon Dalhart & Ed. Smalle
- 51414 - I Wonder What's Become of Sally? - James Doherty
(1925) When I Was the Dandy and You Were the Belle - Walter Scanlan
- 51400 - A Street Corner Quartet/Jubilee Days -
(1925) National Male Quartet
- 51365 - What Has Become of Hinky Dinky Parlay Voo -
(1925) Al Bernard & Chorus
I'm Gonna Bring a Watermelon - Jones & Hare
- 51271 - Cindy (It Am Wedding Time) - Al Bernard &
(1924) Ernest Hare
31st Street Blues - Al Bernard & Frank M. Kamplain
- 51246 - The Jelly Roll Blues/A Bunch of Blues - Orig-
(1923) inal Memphis Five (Phil Napoleon - trumpet;
Miff Mole or Vincent Grande - trombone; Jimmy
Lytell - clarinet; Frank Signorelli - piano;
Jack Roth - Drums) (red star)
- 51165 - Blue Hoosier Blues - Broadway Dance Orchestra
(1923) Long Lost Mamma - The Jazz-O-Harmonists (un-
known group)
- 51144 - One Little Smile - Hilo Serenaders
(1923) (Same label as above on both sides of rec-
ord. Should be "Just a Breath of Hawaii" -
Waikiki Hawaiian Orchestra)
- 51112 - Coconut Dance/Chinese Picnic & Oriental
(1923) Dance - Fred Van Eps
- 51004 - The Yankee Doodle Blues/Nobody Lied - Broad-
(1923) way Dance Orchestra
- 50960 - Memories of the South - Medley Fox Trot -
(1922) Ernest L. Stevens
Nola - Vincent Lopez (Nola Arndt, the "Nola"
of her composer-pianist husband Felix Arndt's
most famous song, died in 1977 at the age of
86. Born Nola Locke in DeQueen, Arkansas,
Mrs. Arndt was also a pianist. She toured
with the St. Louis Symphony and performed
with orchestras in Paris and Berlin. She
married Felix Arndt, a charter member of the
American Society of Composers, Authors and
Publishers (ASCAP), in 1916. That same year
he wrote a "musical portrait" of his wife,
which he titled "Nola." The work has been a
standard since then. Arndt died in the 1918
influenza epidemic.)
- 50886 - Steamboat Bill - Edward Meeker
(1921) The Bell Hops - Golden and Hughes
- 50785 - Oh Yeedle Ay - Al Bernard & Frank M. Kamplain
(1921) Mississippi Bound - Al Bernard
- 50761 - Strut Miss Lizzie - Al Bernard
(1921) Scandinavia - Aileen Stanley
- 50711 - Whispering - Green Bros. Novelty Band
(1920) Feather Your Nest - Lenzberg's Riverside Orch.
- 50707 - Chili Bean - Billy Murray
(1920) My Little Bimbo - Aileen Stanley
- 82046 - Hungarian Dance No. 7/(a) Schon Rosmarin (b)
(1919) L'Arlesienne - Intermezzo - Albert Spalding

- 50509 - Let Us Not Forget - A Message to the American
(1919) People by Thomas A. Edison
National Aids of the Allies - N.Y. Mil. Band
- 82134 - Theme and Variations - Frieda Hempel/Explana-
(1918) tory Talk
- 50464 - Buzzin' the Bee - Lou Chiha "Frisco"
(1917) Pozzo - One Step - Frisco "Jazz" Band
- 50233 - Doodle-Oodle Dee - Collins and Harlan
(1915) Tennessee, I Hear You - Premier Quartet
- 82527 - "Un bel di vedremo" from Madama Butterfly -
(1914) Emmy Destinn/Explanatory Talk
- 50832 - Bring Back My Blushing Rose/Second Hand Rose -
(1921) Broadway Dance Orchestra (the paper labels
on this record are all black background with
white lettering and have no checkerboard
pattern around the edge.)
- 50962 - In the Little Red School House - Jones & Hare
(1922) Broken-Hearted Blues - Al Bernard
- 50996 - Henry and Hank in Vaudeville - Kaufman Brothers
(1922) A Visit to Reilly's - Charles Reilly
- 51054 - Mister Gallagher and Mister Shean - Broadway
(1923) Dance Orchestra
Hoptown Chinatown Hop - Kaplan's Melodists
- 51115 - O-Le-O-Lady - Al Bernard & Frank M. Kamplain
(1923) Wearing of the Green - Walter Scanlan
- 51686 - Always/My Little Nest (Of Heavenly Blue) -
(1926) Walter Scanlan
- MACHINE AND RECORDS -- \$5.00, DELIVERED!!

The next experience in John's record collecting will be his first auction of antique phonographs and records - bidding against seasoned record collectors - in 1947.

Curiosity corner



"Things are seldom what they seem,
Skim milk masquerades as cream..."

So goes a line from Gilbert and Sullivan's "H.M.S. Pinafore." In July of 1928, Columbia recorded four dance numbers by an orchestra using Whiteman Orchestra arrangements which was led by Ben Selvin! Perhaps the genuine orchestra was on a summer tour and unavailable for recording--? In any event, three of the titles were issued as by "Paul Whiteman and His Orchestra." In every case, however, the issued recordings were paired with real Whiteman Orchestra waxings.

The bogus Paul Whiteman sides are:

- 1464-D - Pickin' Cotton
1465-D - What D'Ya Say?
1484-D - If You Don't Love Me

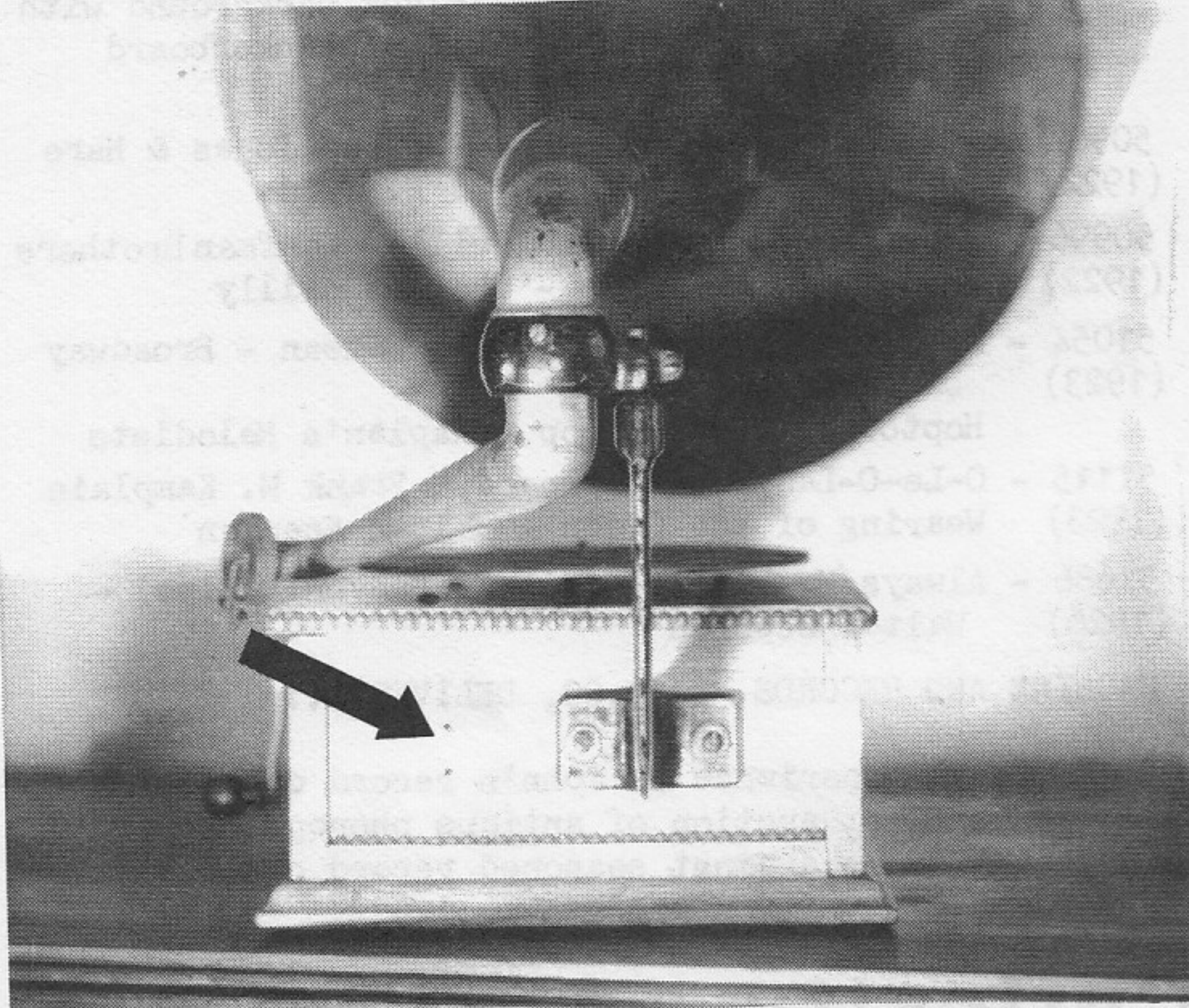
PHONOGRAPH FORUM

"MYSTERY MACHINES" No. 1

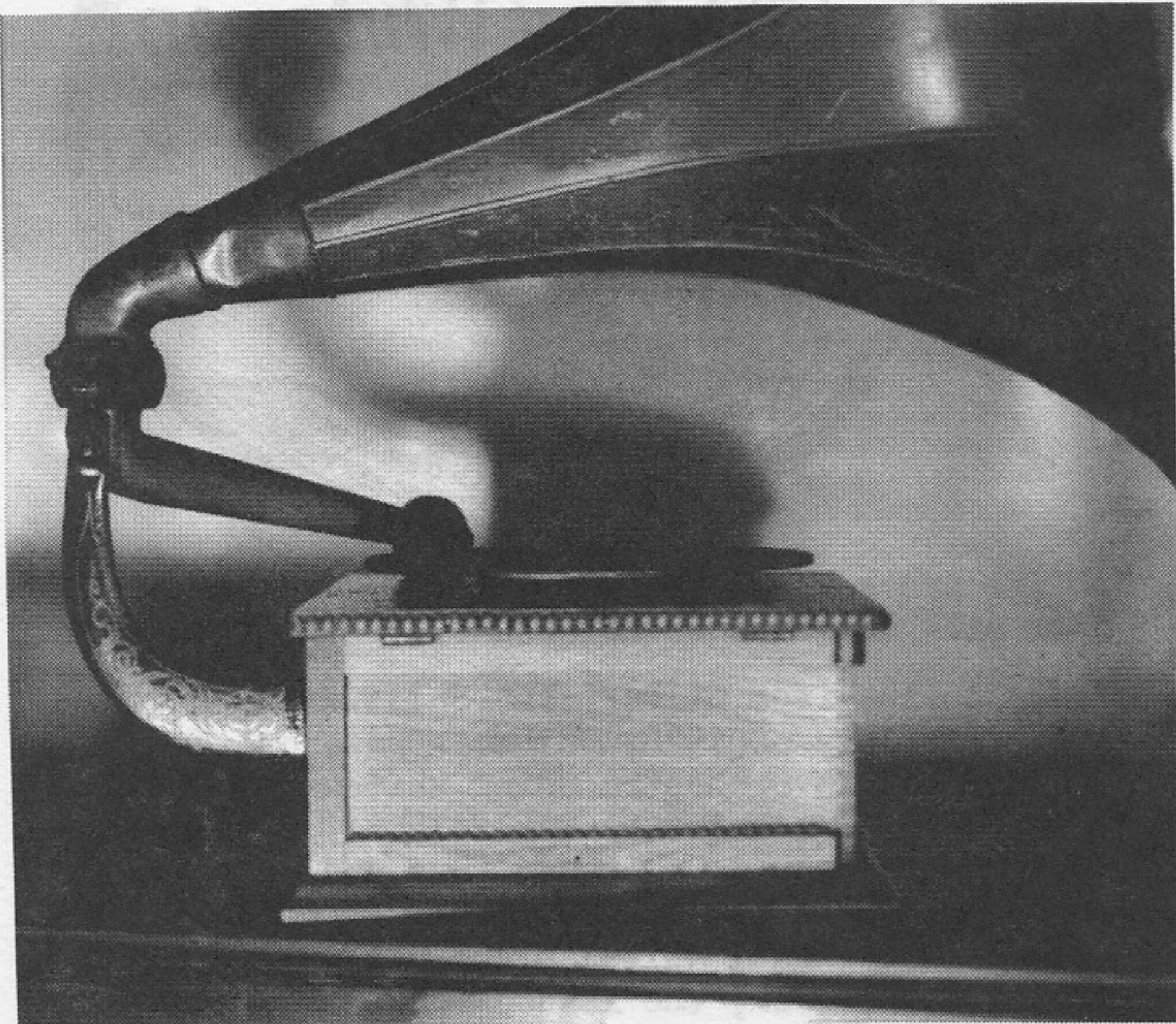
by George Paul

This installment consists of two unusual phonographs whose existence was very kindly made known to us by two of our fellow readers. If anyone can shed any light on these machines, please do so.

1) David Milefsky sent photographs of what appears at first glance to be a typical rear-mount Columbia "off-brand" variety. A closer look reveals two unused holes



which once accommodated a front-mount support arm. So far, so good; someone replaced the upper half of this machine; it happens all the time (unfortunately), but yet... Look at the back bracket. Not only is its design unlike contemporary Columbia equipment, but its function includes the ability to pivot the horn and



tonearm 360 degrees! Since the original finish was found to be seriously deteriorated around the old front-mount holes where it should have been somewhat protected, it appears that this rear-mount was installed many, many years ago. The flexibility of its

position strongly suggests that this rear-mount assembly was sold expressly to convert old front-mount machines to "updated" status. Can anyone document this interesting piece of equipment?

2) Chuck Cross has sent us photographs of an upright phonograph of somewhat later vintage. The decal on the rear of the inner lid reads "The Golden Throated International". Another decal states: "Sold by Ontario Piano and Music Company Limited, Toronto, Ontario, Canada". The obvious design feature of this machine is its golden-colored horn behind the double doors. The



horn itself is a composition material. Further features are a "white metal" reproducer/tonerarm, mahogany cabinet, and four-shelf record storage. I assume that this machine would be rarely, if ever, found in the U.S.A. I once owned a Brunswick which, in my hazy memory, was remarkably similar to this one, save that the horn was white and it lacked the double doors, which were a basic Victor design patent. In any event, Brunswick-Balke-Collender Co. may have been behind this. Has anyone seen another?

Our thanks to Dave and Chuck for sharing these machines with us. We will run as many of these "mystery machine" Forums as our readers will supply. What are you waiting for?

+ + + + +

George Paul can be contacted at 28 Aldrich Street, Gowanda, N.Y. 14070.

The Gramophone Turns

100!

(part 2)

We reprint herewith the first half of Emile Berliner's own paper describing recent developments in his Gramophone. It was delivered to the Franklin Institute exactly 100 years ago this past spring. In it he outlines a recording process much more advanced than that previously described to the Institute (see GRAPHIC #62 for that 1887 paper).

In this first half, the reader will note that Berliner traces the work of many of his predecessors, indicating that he was certainly not working in isolation and was well aware of what others had been doing in the field (he even mentions Edison's renewed interest in the wax cylinder phonograph).

The second half of this paper delves into Berliner's subsequent work on the Gramophone and gives some interesting forecasts for the use of his invention. We will conclude our tribute to the Gramophone's centennial by reprinting the second half in a future issue.

We are indebted to Paul Harpold for furnishing this important and historic document.

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No. 6.

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THE GRAMOPHONE: ETCHING THE HUMAN VOICE.

BY EMILE B. LINER.

[A paper read at the Stated Meeting of the FRANKLIN INSTITUTE,
May 16, 1888.]

Jos. M. Wilson, President, in the chair.

THE PRESIDENT introduced Mr. BRELINER, who spoke as follows:

MEMBERS OF THE FRANKLIN INSTITUTE, LADIES AND GENTLEMEN:—The last year in the first century of the history of the United States was a remarkable one in the history of science.

There appeared about that period something in the drift of scientific discussions, which, even to the mind of an observant amateur, foretold the coming of important events.

The dispute of Religion *versus* Science was once more at its height; prominent daily papers commenced to issue weekly discussions on scientific topics; series of scientific books in attractive popular form were eagerly bought by the cultured classes; popular lectures on scientific subjects were sure of commanding

enthusiastic audiences; the great works on evolution had just commenced to take root outside of the small circle of logical minds from which they had emanated, and which had fostered them. Scientific periodicals were expectantly scanned for new information, and the minds of both professionals and amateurs were on the *qui vive*.

Add to this the general excitement prevailing on account of the forthcoming centennial celebration with its crowning event, so dear to this nation of inventors, the world's exhibition, and even those who did not at the time experience the effects of an atmosphere pregnant with scientific ozone, can, in their minds, conjure up the pulsating, swaying, and turbulent sea of scientific research of that period. Science evidently was in labor.

The year 1876 came, and when the jubilee was at its very height, and when this great City of Philadelphia was one surging mass of patriots filling the air with the sounds of millions of shouts, a still small voice, hardly audible, and coming from a little disk of iron fastened to the centre of a membrane, whispered into the ear of one of the judges at the exhibition, and one of the greatest of living scientists, the tidings that a new revelation had descended upon mankind, and that the winged and fiery messenger of heaven's clouds had been harnessed to that delicate, tremorous, and yet so potent form of energy, called the Human Voice.

The speaking telephone had been born.

The stimulus which this event gave to science can best be measured by the enormous advance made since, especially in that now most prominent branch, electricity, and I will show further on how, immediately following it, our sister republic across the ocean answered the magic touch by the conception of another invention, the scope of which cannot to-day be measured yet, and which only just now is starting on its career of usefulness among the practical arts.

In order to show the influence which these two inventions had upon each other, and how their respective development came about in parallel steps, permit me, before entering upon the new methods which I am to bring before you to-night, to pass in rapid review on the principal events in the history of the transmission of speech electrically, and of recording and reproducing the same mechanically.

In 1854, Charles Bourseuil, with more than usual boldness, advanced the idea that two diaphragms, one operating an electric contact, and the other under the influence of an electro-magnet, might be employed for transmitting speech over telegraphic distances. "Speak against one diaphragm," he said, "and let each vibration break or make the electric contact, and the electric pulsations thereby produced will set the other diaphragm vibrating, and the latter ought then to reproduce the transmitted sound." Outside of the fallacy which his theory contained in the assumption of breaking the contact, instead of merely modifying the same, Bourseuil's paper, in speaking of the diaphragm, laid stress upon stating that "if one could be invented so movable and flexible as to answer to all the undulations of sound." He evidently desired extreme flexibility, and diaphragms constructed on that principle proved fatal to the efforts of many subsequent experimenters; even at first to Mr. Bell, who, like Bourseuil, borrowed the idea from the flexible *tympanum membrani* of the human ear, and who overlooked the important modifications which the vibrations undergo, before reaching the auditory nerve, by the series of muscular hinges in which the various bony accessories of the ear are mounted, and which act as elastic dampers against the *tympanum membrani*.

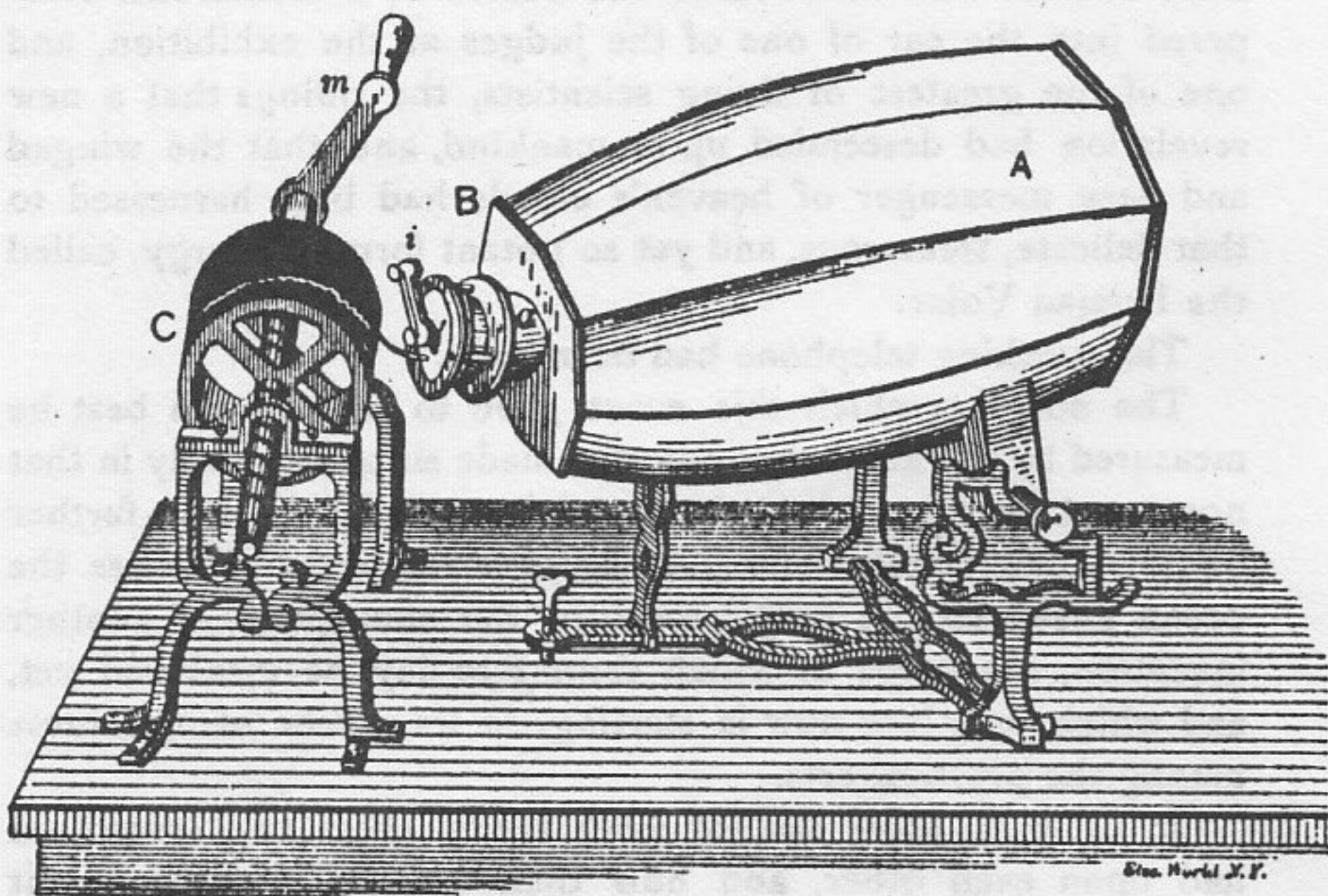
Bourseuil's ideas were immediately reprinted from French journals in other countries, and among the first was a prominent German semi-weekly journal, printed in Frankfurt-on-the-Main, *The Didaskalia*, which, on September 28, 1854, under the heading "Electrical Telephony," published a leading article, giving a full account of Bourseuil's ingenious and wonderful conception.

Frankfurt was then a city of about 60,000 inhabitants, and among other institutes of learning, it supported a Physical Society, which counted, at the time of this publication, among its active

and most zealous members, an enthusiastic young teacher named Philip Reis, who, five years afterward, actually made an apparatus such as indicated by Bourseuil (who had since died without executing his idea), and which apparatus has since become known as the Reis telephone.

I will not now enter upon any controversy as to the scope of this invention, regarding the possibility at the present day to transmit speech with the same. It may suffice to state that, when the news of the Bell telephone reached the learned men of Germany, some of the very first scientists in Berlin who knew all about the Reis apparatus, doubted the possibility of the performance as represented by the American press. It is also now a matter of history, that in the late decision in favor of Mr. Bell, the United States Supreme Court was unanimous so far as the Bourseuil-Reis apparatus was concerned.

FIG. 1.



Scott's Phonautograph.

While Bourseuil's conception was being digested by Reis, another invention, having also a membrane diaphragm as its motive principle, was patented in France in 1857. This was the phonautograph, by Léon Scott, which had for its purpose the recording of sound vibrations upon a cylinder rotated by hand and moved forward by a screw (Fig. 1). The cylinder was covered with paper, this was smoked over a flame, and a stylus attached to the centre of a diaphragm under the influence of words spoken into a large barrel-like mouthpiece, would trace sound vibrations upon the smoky surface. Scott also employed an animal membrane for his diaphragm, and took pains, by means of an attachment called a sub-divider, to make the vibrations appear as large as possible. This sub-divider, however, became the prototype of the dampers in subsequent apparatus, like the Blake transmitter and the Edison phonograph.

The next important event in electro-phonic and acoustic science was the publication by Helmholtz of his investigations in sound, and of König in the same line of research, but classical as these publications will forever remain, they for a time retarded the progress of apparatus for practical use, for the reason that they discouraged inventors by the mechanical complications which they apparently ascribed as indispensable to articulate speech. In fact, the perusal of their work left a serious doubt in the mind of many a student, whether there was not something in articulate speech and its audibility by the human ear, beyond the grasp of the mechanical mind of man.

These doubts were still increased by the attempts of Faber to construct a talking machine, after the system of the human organs of speech, a mass of intricate mechanism, levers, bellows, and pulleys, which gave an unearthly rendition of many words and sentences.

But the Bell telephone came, and its greatness consisted not so much in the fact that it carried speech over hundreds of miles, but that it taught how simple a piece of apparatus could produce such perfect results, and that any diaphragm however thick, could be made to set up audible articulate vibrations.

The effect of this lesson was immediate, for hardly had the new wonder become known when an astonishing chain of logic formed in the brain of a distant devotee to science.

On the 30th day of April, 1877, Mr. Charles Cros deposited with the Secretary of the Academy of Sciences in Paris a sealed envelope, containing what in translation reads as follows:

"PROCESS OF RECORDING AND OF REPRODUCING AUDIBLE PHENOMENA."

"In general, my process consists in obtaining the tracing of the to-and-fro movements of a vibrating membrane, and the utilization of this tracing for reproducing the same to-and-fro movements, with their relative inherent durations and intensities in the same membrane, or in another adapted for furnishing the sounds and noises which result from this series of movements.

"We are, therefore, concerned with the transformation of an extremely delicate tracing, such as that obtained with a delicate stylus rubbing upon a surface blackened by a flame, to transform, I say, these tracings in relief or intaglio, in resisting material capable of guiding a moving body, which transmits these movements to the sonorous membrane.

"A light stylus is connected with the centre of a vibrating membrane; it terminates in a point (metallic wire, the barb of a feather, etc.), which bears upon a surface blackened by a flame. This surface is a part of a disk to which is given a double movement of rotation and rectilinear progression.

"If the membrane is at rest, the point will trace a simple spiral; if the membrane vibrates, the traced spiral will be undulating, and these undulations represent exactly all the to-and-fro movements of the membrane, with their times and intensities."

Up to this point the apparatus as described would represent a modified Scott phonautograph, in which the cylinder is substituted by a flat disk. Mr. Cros then continues:

"By means of the photographic process which, in fact, is well known, this traced, transparent, undulatory spiral is converted into a line of similar dimensions, in intaglio or in relief, in resisting material like tempered steel, for instance.

"This done, this resisting surface is, by means of a motor apparatus, made to turn and to progress rectilinearly with a velocity like that which was used in the registration.

"If the reproduced tracing is in intaglio, a metallic point (and if it is in relief, a notched finger), held by a spring, bears upon the tracing at one end and is connected at the other end with the centre of the membrane adapted for sound reproduction. Under these conditions, this membrane is not any more acted upon by the vibrating air, but by the tracing controlling the pointed stylus by pulsations exactly like those to which the membrane was subjected in recording, both as to duration and intensity.

"The spiral trace represents the successive equal periods by its increasing and decreasing length. There is nothing inconvenient in this if only the outer portion of the rotating circle is used, and if the spirals are close together, except that the central part of the disk is lost.

"In all cases, however, a helical tracing upon a cylinder is much to be preferred, and I am actually engaged in finding a practical embodiment of this."

This paper was only read in open session at the Academy on December 3, 1877, and in the meantime Mr. T. A. Edison appeared with the phonograph.

From what we can learn by published reports, Mr. Edison, some time in the latter part of September in the same year, was at work on an automatic telephone, by which he intended to impress a telephone message upon a strip of tin-foil, and let the indentations thereby produced act upon a variable resistance, such as a lampblack button, and thereby transmit the message over the wire. While one day at work on this, so the report runs, he, perchance, slipped the previously indented slip under the recording stylus which, as in the Scott phonautograph, was connected to the centre of a diaphragm, and then and there occurred the

first actual reproduction by mechanical means of words registered before.

The phonograph became then, at once, an accomplished fact, for to such an experienced inventor it must have taken but a moment to mentally cover the cylinder of a Scott phonautograph with tin-foil and to indent the same at right angles to the surface of the cylinder.

Everybody remembers the sensation which the invention produced, and the prognostications which were advanced for it by the scientific press showed that the principle of the apparatus was considered to contain the germ of an ultimate achievement of the most accurate results.

In this respect, as well as in others, there are striking resemblances in the history of the two inventions with which I am dealing.

In both, the original idea emanated from Frenchmen, and both described one process of transmitting, and a different process of reproducing speech. In the Bourseuil telephone there was a contact transmitter and an electro-magnet receiver; in the Cros phonograph, a written record and an engraved reproducing groove.

In both inventions the first realization occurred in the United States, and was effected with apparatus representing only the reproducer of the original conception. In the speaking telephone, the reproducing electro-magnet of Bourseuil became also the transmitter of Bell, and in the phonograph, the reproducing groove and stylus of Cros became also the record of Edison. Both the Bell and Edison apparatus were accepted for a time as containing the best mechanical and philosophical principle for the highest attainable results. In both, the aim at the beginning was to produce loud sounds, and both eventually contented themselves with a much fainter voice, which then became more distinct in articulation. Finally, in both inventions, the original transmitter was subsequently resurrected, and found to contain a pointer toward a superior principle as a transmitter and recorder, and it only remains now to use a Scott phonautographic record direct for reproduction in order to complete a parallel with the fact that a contact transmitter can also be used as a telephonic reproducer.

In making these parallels, however, I am aware of the fact that Cros had a better idea of a talking machine than Bourseuil had of a speaking telephone.

The paper of Mr. Cros, which can be found on page 1082, vol. 85, of the *Comptes Rendus* of 1877, appears to have been consigned immediately to obscurity. When ten years later, I filed my patent application for the gramophone, not even the Examiners at the Patent Office knew anything of Mr. Cros, and when I mentioned his name in the first publication of the "gramophone," even those best informed on the subject were surprised. Nevertheless, I considered it a duty to my friends to make the following statement to the Editors of *The Electrical World*, which they published simultaneously with the "gramophone," on November 12, 1887. I said:

"On August 30, of this year, which was three months after the filing of my application for a patent, while in the office of my counsel, Mr. Joseph Lyons, I happened to look through a German scientific book in his possession, and reading up about the phonograph, I came across a remark stating that on April 30, 1877, one, Chas. Cros, deposited at the French Academy of Science a sealed paper which, when opened and read at a subsequent session during that year, was found to contain a description of the author's idea that a photo-engraved phonautographic record, either in relief or intaglio, might be utilized 'for reacting through a stylus on a diaphragm, and by this reaction ought to reproduce the original sound.'

"Surprised as I was at this discovery, I requested Mr. Lyons to find out through his friends in Paris whether and to what extent Mr. Cros had ever carried his idea into practice, and an answer has since come to the effect that Mr. Cros never put his idea into practical operation.

"Whether he was taken aback by the *éclat* which the phonograph produced soon afterward; whether he became discouraged

at the practical difficulties, of which I have found many at the outset of all my experiments; or whether he did not appreciate the peculiar advantage of the phonautographic method—all this does not appear from the meagre accounts so far to hand.

"But although, viewed in the light of equity, he had virtually abandoned his invention at the time when I independently and without knowledge of his prior idea took up the same subject, the fact remains that to *Mr. Charles Cros belongs the honor of having first suggested the idea of, and feasible plan for, mechanically reproducing speech once uttered.*"

As this statement has never been challenged since it was first made, I presume that it is substantially correct.

If we should attempt to carry out strictly the ideas of Mr. Cros, we would find many obstacles to obtaining practical results, and while undoubtedly the correctness of the general principle could be proved, the effects would not be as good even as those obtained by the original phonograph. Even with the application of the various improvements which I originally introduced, the process requires great care, and while this would not have been an obstacle on account of the great advances made in photo-engraving, I have now abandoned the original process altogether, and have substituted one of great rapidity and simplicity.

But to return to the phonograph, we find this apparatus remained in an unsatisfactory and unfinished condition for nearly nine years.

Among those who believed that ultimately the phonograph could be turned to practical account, was the well-known original patron of the speaking telephone, Mr. Gardiner G. Hubbard, and being also financially interested in it, he, in 1883 or thereabouts, caused the Volta Laboratory Co., an association originally founded by Prof. Bell as a laboratory, from the funds of the Volta Prize awarded to him by the French government, to provide ample funds for the purpose of making an extensive series of experiments with the phonograph.

Prominent among the scientists connected with the enterprise were Prof. Bell, Dr. Chichester A. Bell, and Mr. C. S. Tainter. After two years of ardent labors these gentlemen came to the conclusions:

First. That the indenting process had to be abandoned and an engraving process be substituted—i. e., instead of pushing the record surface down with the stylus, as in the original phonograph, it should rather be dug out or graven into.

Second. That the best substance, answering also the various other requirements, was beeswax hardened by an admixture of paraffine, or other similar waxy substances.

Third. That loud speaking was impracticable, and that the ordinary conversational tone gave better results, although reducing the reproduction to the loudness merely of a good telephone message.

In Patent No. 341,214, of May 4, 1886, issued to Dr. Chichester A. Bell and Mr. C. S. Tainter, the following claims, among others, were granted:

"The method of forming a record of sounds by impressing sonorous vibrations upon a style, and thereby *cutting* in a solid body the record corresponding in form to the sound waves, in contradistinction to the formation of sound records by indenting a foil with a vibratory style, etc.

"3. The vibratory *cutting* style of a sound recorder; substantially as described.

"7. A sound record consisting of a tablet, or other solid body, having its surface *cut or engraved* with narrow lines of irregular and varied form, corresponding to sound waves substantially as described.

"9. The method of forming a sound or speech record, which consists in engraving or cutting the same in wax, or a wax-like composition; substantially as described."

As a final result of all their labors, there issued in the spring of 1887, the graphophone, the first really practical apparatus of the phonograph type, and which was exhibited to admiring crowds in Washington and elsewhere.

To those who have never heard this instrument, I will repeat

(cont. page 13, column 2)

national music lovers: part 25 (THE END!?)

by DAVE COTTER

This installment brings this series to a near close. There will probably be one more follow-up due to a couple of lengthy letters that have been temporarily misplaced. But for now, we'll list all the information left in the files...beginning with the usual corrections and additions.

1000 - According to Martin Bryan and Edgardo Silvestri, there was another variation of this release as follows.

NML Male Quartet (41276-3)

SWEET AND LOW

NML Male Quartet (41950-4)

SWEET ADELIN

(41276) from Emerson 10252 by Stellar Quartet (41950) " " 10474 by Four Harmony Kings

1001 - SWEETEST STORY EVER TOLD, a copy of this has been verified showing both Federal mx. 1-842 as well as Federal catalogue number 5089-B.

1001 - AULD LANG SYNE, a copy of this has been verified as having BOTH 102-1 and 105-1 in the wax.

1010 - master should read 728-2

1038/1047 - another variation has turned up pairing SUN KIST ROSE (1038) with LA PALOMA (1047)

1067 - change master noted from 4360-2 to 4370-2

1073 - CALIFORNIA, aural identification shows the vocalist to be Vernon Dalhart

1073 - LINGER, probably from master 5367 on Banner 1311 by Hugh Donovan

1075 - WHOSE IZZY, aurally checks out to be by Billy Jones

1079 - SOMEWHERE, aural confirmation shows that this is from master 5412-1 on Regal 9647 by Hollywood Dance Orchestra (Joseph Samuels).

1082 - master should read 5394-2

1082 - master should read 41235-1

1103 - HINKY, while no visible master has been confirmed, Martin Bryan states that this is the same as Grey Gull master Y1727 on Radiex 2152...while Ross Cummings claims the NML release is identical to Plaza master 5551 found on Regal 9678 by the Regal Male Quartet. Do we have a third opinion?

1113 - INDIAN, possibly from 3545 on Grey Gull 1258 by the Cosmopolitan Dance Orchestra

1113 - AT EVENTIDE, no master has been confirmed for this, but it has been aurally identified as from master 3467-1 on Clover 1503. The original issue was on Grey Gull 1231 by Olympic Dance Orchestra.

1115 - ONLY, Martin Bryan claims this has the unmistakable Pathé rumble so it must be from Perfect 14361 by Lanin's Roseland Orchestra.

1116 - TING, probably from Grey Gull 1246 (3501) by Pacific Coast Players. Vocalist identified as Arthur Fields.

1116 - WOOGIEY, probably from Grey Gull 1239 (3479) by White Way Dance Orchestra

1117 - EVERY WAY, probably from Grey Gull 1244 (3497) by Olympic Dance Orchestra

1118 - OLD PAL, aurally identified as by Charles Harrison

1119 - MY KID, aurally identified as Arthur Fields

1119 - WHEN WE, also identified as by Arthur Fields. This probably traces to Grey Gull 2166 (3500) by Mr. X.

1129 - master should read 5939-2

1129 - master should read 6145-2

1164 - LUCKY DAY, add (6626-3) from Banner 1783 by Irwin Abrams and His Orchestra (vocal by Irving Kaufman)

1164 - ROSITA, some copies found showing 3931-2 instead of 3052-B. Both still trace to Emerson 3052 by Pennsylvania Syncopators. Vocal is by Arthur Fields.

1174 - KAILIMA, add (6794) which is from Banner 2136 by Ferera and Paaluhi.

1174 - HAWAIIAN, add (6808) which is also from Banner 2136 by Ferera and Paaluhi.

1222 - Carl Henry Orchestra
DREAM KISSES

Carl Henry Orchestra
ROSE OF THE WEST

(ROSE probably from master 2685 on Cameo 1261 by Bob Haring and His Orchestra)

(DREAM possibly by Lou Gold and His Orch.)

1225 - David Harris (2624)
THE BEGGAR

David Harris (2692-B)

I CAN NOT STOP THINKING OF MARY

(2624) from Cameo 1288 by Walter Scanlan

(2692) from Cameo 1270 by Dan Hennessey

1229 - (1386) actually 7771 on Banner 7037 by Lou Raderman's Orchestra

1229 - (1328) actually 7719 on Banner 7011 by Adrian Schubert's Orchestra

1231 - (1307) actually 7697 on Banner 7001 by Sam Lanin's Orchestra

* * * * *

New Phonic Listings

(Last of the series?)

1243 Manhattan Musicians (1637)

THAT'S MY WEAKNESS NOW (vocal chorus)

Manhattan Musicians (1589-2)

SOMEBODY'S MAKING A FUSS (vocal chorus)

1244

- 1245 Master Melody Makers (1585-2)
GET OUT AND GET UNDER THE MOON (vocal chorus)
Carl Henry Orchestra (1573-2)
TRY TO SMILE (vocal chorus)

- 1246 Manhattan Musicians (1633)
MISSISSIPPI MUD (vocal chorus)
Manhattan Musicians (1636)
BRING BACK MY LOVIN' MAN (vocal chorus)

1247

- 1248 Carl Henry Orchestra (1644)
YOU'RE A REAL SWEETHEART (vocal chorus)
Master Melody Makers (1587)
A PRETTY GIRL — A PRETTY TUNE (vocal chorus)

- 1249 Master Melody Makers
MY PET
Master Melody Makers
I'M SORRY SALLY

- 1250 blank
1251 blank
1252 blank
1253 blank
1254 blank
1255 blank

- 1256 Carl Henry Orchestra (1745-2)
MEMORIES OF FRANCE (vocal chorus)
Master Melody Makers (1770-2)
ANY WAY (vocal chorus)

* * * * *

= Matrix Notes =

- 1243 (1637) actually Plaza master 8046 from Banner 7160
by Ernie Golden and His Orchestra, vocal
by George Beaver (Irving Kaufman)
- 1243 (1589) actually Plaza master 7800 from Banner 7137
(as SOMEBODY'S MAKING A FUSS OVER SOME-
BODY) by Original Indiana Five, vocal by
Bob Merwin.
- 1245 (1585) actually Plaza master 7989-2 from Banner
7135 by Pelham Inn Society Orchestra (Lou
Raderman), vocal by Scrappy Lambert.
- 1245 (1573) actually Plaza master 7978-2 on Banner 7158
by Hollywood Dance Orchestra, vocal by
Scrappy Lambert.
- 1246 (1633) actually Plaza master 8054-2 on Regal 8592
by Imperial Dance Orchestra (Harry Reser),
vocal by Tom Stacks.
- 1246 (1636) actually Plaza master 7977 from Banner 7158
by Hollywood Dance Orchestra, vocal by
Ralph Haynes.
- 1248 (1644) actually Plaza master 8064-2 on Conqueror
7146 and Banner 7163 by Sam Lanin's Dance
Orchestra, vocal by Scrappy Lambert (as
Rodman Lewis on Banner).
- 1248 (1587) possibly Plaza master 8006 on Banner 7136
by Billy James and His Orchestra.
- 1249 () MY PET, possibly from master 3112 on Cameo
8225 by Sam Lanin's Troubadours, vocal by
Scrappy Lambert; it could also be from
Plaza master 7958 on Banner 7109 by Ernie
Golden and His Orchestra, vocal by Irving
Kaufman.

13.

- 1249 () I'M SORRY, possibly from Plaza master 8167
on Banner 7212 by Ernie Golden & His Orch.
- 1256 (1745) actually from Plaza master 8145 on Banner
7215 by Royal Marimba Band, vocal by
Scrappy Lambert.
- 1256 (1770) from Plaza master 8173 on _____ by
Nathan Glantz and His Orchestra.

Note: From the recording dates of the above, it appears
that the last New Phonics were distributed in the fall
of 1928. Has anyone ever come across any advertisements
for New Phonic?

This is about as far as we can go with the National
Music Lovers/New Phonic listings. The end is upon us
UNLESS you have any additions, corrections or comments.
If so, we will update the project in a future issue of
the Graphic. Send any data to: Dave Cotter, 225 Brook-
side Ave., Santa Cruz, CA 95060.

Willard Robison Discography Addendum

Arthur Badrock and Brian Boyd make the following
additions to Brian's Willard Robison discography which
appeared in our last issue:

- 2463-B also on English Actuelle 11282
2475-B (a take unused in USA) appears on English
Actuelle 11254
2478-B also on English Actuelle 11282
2520 an alternative take -C also known on Pathe/
Perfect; unknown take on Eng. Actuelle 11254
2521 also on English Actuelle 11339
2563/64 there is at least one copy of Perfect 12294
without a sunken label which shows the al-
ternative takes as 2563-1 and 2564-C1
2606 also on English Actuelle 11339
2625 also on English Actuelle 11492
2626 also on English Actuelle 11362
2628-A also on English Actuelle 11362
2630 also on English Actuelle 11560
107505 also on English Actuelle 11435

Apex 26014 Who Do You Love? — uses matrix E-2626-A
(rather than take B as on the U.S. issues)

(cont. from page 11)

what I wrote about its performance in November, 1887, namely,
that it appears to be the best instrument to take down business
letters or dictations of any kind, in which the recognition matters
little, so long as the words can be made out; also, that the re-
produced sound is as loud as that of a good telephone message,
but that the distortion produced by the engraving is sufficient to
make the voice unrecognizable save to a strained imagination
added to a previous knowledge of the author of the voice. The
record ground of this machine is a thin pasteboard cylinder
covered with wax.

Soon after the graphophone became generally known, Mr.
Edison, evidently encouraged by the results obtained in this instru-
ment, took again to experimenting with the phonograph, and,
after trying wax covered with tin-foil for indentation, he aban-
doned that mode of recording, and also settled upon a cylinder
of wax and the graving-out process, thus confirming the correct-
ness of Bell and Tainter's conclusions, and the new Edison
phonograph and the graphophone appear to be practically the
same apparatus, differing only in form and motive power.

There once was a reader in Madras
Who sent us no change of his address.
When the GRAPHIC came out,
This reader did shout,
'Cause it didn't arrive in Cape Hatteras!

IN REVIEW

Edison Cylinder Records, 1889-1912 by Allen Koenigsberg.

In 1969 Allen Koenigsberg published a volume listing two-minute Edison cylinder recordings basing portions of it on the work of the late Dr. Duane Deakins. The volume contained added sections devoted to partial listings of the North American Phonograph Co. cylinders, Edison Concert Cylinders and recording logs maintained by A. Theodore Wangeman at the Edison laboratory in 1888-89. Not the least of the features of the volume was a substantial historical introduction that managed to avoid a majority of the errors made by previous writers on the subject. 2000 copies were published--an ambitious number since it has taken almost 20 years to exhaust the edition. A second edition has just been published.

The occasion has given an opportunity to cut in corrections and revisions and amplify information revealed since 1969. How well this has been accomplished is the subject of this review.

The introduction shows substantial rewriting in the last half--unfortunately due to serious lapses in documentation much of the newer information has had to remain speculative. On some points I have had long discussions with Allen--particularly concerning the details of the nature of the National Phonograph Co.'s first cylinder releases, but a divergence in this area merely indicates careful reasoning on both our parts.

The two-minute cylinder release tables show some modification but remain substantially the same and the table of the numerical blocks listing when they were completed has been redone, and a few pages in the main section show resetting.

A fairly substantial number of new titles show in the North American listings, but large amounts of white space remain to remind us of how much is yet unknown. The new edition has one additional feature which consists of a listing of the four-minute wax Amberol cylinder recordings arranged by month of release. By using the new edition in conjunction with Ron Dethlefsen's Blue Amberol volumes it is possible to see a near complete list of all of the Edison domestic releases. With the exception of the Concert sized cylinders, no attempt has been made to list foreign series releases.

The problem of "remakes" (where a newer recording by a different artist replaced an older popular selection but used the same number) has remained unsolved. In some cases artists who made this type of recording have been listed--but the exact recordings remain unidentified.

The use of the previous first edition as the textual and pictorial source for the printer has resulted in a muddying of some of the illustrations--particularly the box labels. The section devoted to cylinder record slips has been redone thus allowing the inclusion of early National Phonograph slips.

By the way, I have been told that the new edition contains a listing for "Where am I" done by Dan W. Quinn--an Uncle Josh specialty dating from the Columbian Exposition.

If you did not purchase the first volume, I would strongly urge that you acquire this new edition. Edison Cylinder Records, 1889-1912 (covering nearly 10,000 wax cylinders) can be ordered at \$45.00 from Allen Koenigsberg, 502 E. 17th Street, Brooklyn, New York 11226.

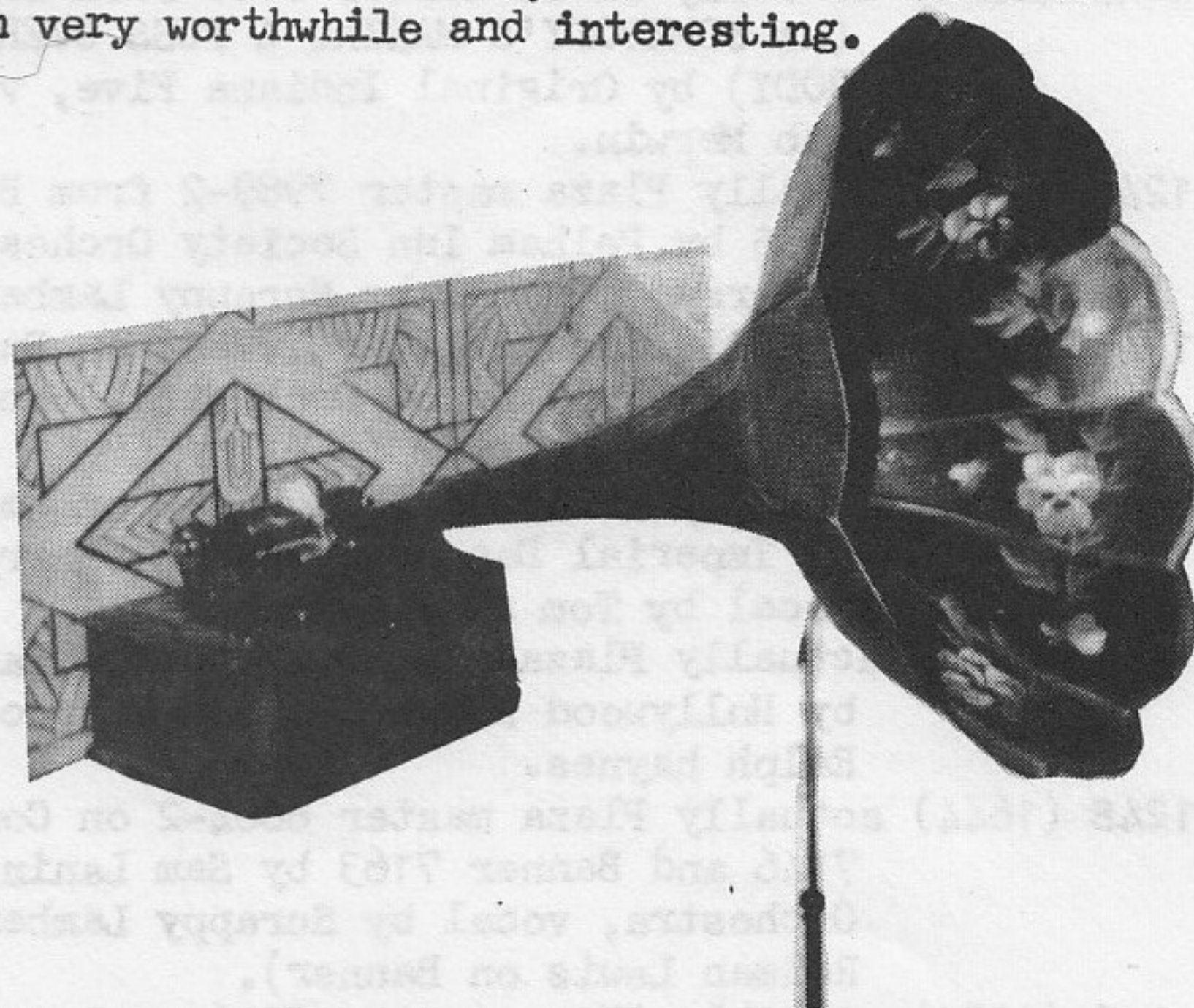
-- Ray Wile

THAT HORN

Our readers are wonderful! In the last issue we pictured a strangely-shaped horn in the "Curiosity Corner" from a 1907 Frederick Babson ad. We wondered at the time whether it really existed or was purely an artist's conception. We heard from a couple of readers who had seen such a horn (including one that turned up at last fall's C.A.P.S. show). Then we got a photo from Tom Novak of what he described as "runner-up" of "the ugliest horn ever made." (see below) "In this position the horn doesn't look all that bad, but when it is set in a playing position it looks quite bulbous. The gold appears to be the original paint." It's not the same shape as the Babson horn, but is unusual!



Finally, we heard from Jean-Paul Agnard north of the border. He included a photo of a horn which, except for different flowers, is identical to the "tulip" horn of Babson's ad. He says he used to call it his "Tiffany horn," as the shape reminds him of a Tiffany-style lamp shade. Jean-Paul, by the way, operates a phonograph museum in Ste. Anne de Beaupre on the north shore of the St. Lawrence River in Quebec. GRAPHIC readers who are in the vicinity will find a visit to his museum very worthwhile and interesting.



(Note: For the benefit of owners of the first edition, Ray Wile has compiled a summary of textual pages which include revisions. A copy of this summary will be sent free of charge to any GRAPHIC reader who sends a stamped self-addressed envelope to us at 37 Caledonia Street, St. Johnsbury, VT 05819.)

Club And Society News

The California Antique Phonograph Society's fourth annual show and sale will be held this year on the first Sunday in August, the 7th, at Griswolds Hotel in Fullerton, California. C.A.P.S. promises that this will be the best show yet. For more information, call John Woodward at (818) 767-5936 or Karyn Sitter (714) 777-2486. By the way, we neglected to congratulate GRAPHIC reader Dan Reed on being elected president of C.A.P.S. for 1988. Dan's main goal during his presidency will be to increase membership. Anyone interested in more information about the organization is encouraged to contact the California Antique Phonograph Society, P. O. Box 67, Duarte, CA 91010.

Likewise, the Michigan Antique Phonograph Society will hold their tenth annual Phonovention this coming August 20 at the Hotel Doherty in Clare, Michigan. The feature of this year's banquet will be their speaker, Oliver Berliner, who is Emile Berliner's grandson. Considering that Berliner's invention of the Gramophone was 100 years ago, it is especially timely that those attending will have the privilege of hearing his grandson speak. Further information about the Phonovention and/or banquet may be obtained by contacting: Floyd Seiter, 2425 E. Vernon Road, Rosebush, MI 48878.

The New England Society for the Preservation of Recorded Sound had a successful and enjoyable meeting at Don and Marcia Roun's home in South Harpswell, Maine this past June 25th. Their next meeting is scheduled for September 24 in either the Augusta or Brunswick (Maine) area. More details are forthcoming. In the meantime, if you would like to know more about NESPRS (which holds 3-4 meetings per year in the northern New England area), contact: Warren Hodgdon, Pleasant Valley Road, Amesbury, MA 01913.

"100 Years of Edison"

We still have about 30 copies of the special 28-page newspaper supplement printed in Orange, N.J. to commemorate the 100th anniversary of Edison's factory in West Orange. The paper includes many articles about Edison's life and inventions and contains several nice photos. It's an interesting tribute to the man and industry which played such a large part in the community's life. We offer them to GRAPHIC readers while the supply lasts for \$2.00 each postpaid, or three for \$5.00.

HERE & THERE

Coming... A discovery of astonishing proportions was made this past spring and we hope to have full information for you in the next issue. While we can't give you more details until they have been verified, we will say it appears that the oldest existing playable records known have turned up. Not only that, at least three of these recordings are of live performances! Stay tuned for more details.

Reader John Heliker has come across some odd cylinder boxes and wonders if any readers can identify the manufacturer. "One is a dark shade of turquoise blue, and the other a dark blue. The turquoise box has '7201' stamped on the base in black. The finish of the boxes are of a matte-grained paper. They are cotton lined. There is no trace of gold lettering on them." Does anyone recognize this description?

Gary's Scrapbook

(a variety of phono-related clippings from the pages of old Popular Mechanics, Boy Mechanics, etc., provided to us by Gary Stevenson.)

Relieving the Weight of a Talking-Machine Reproducer

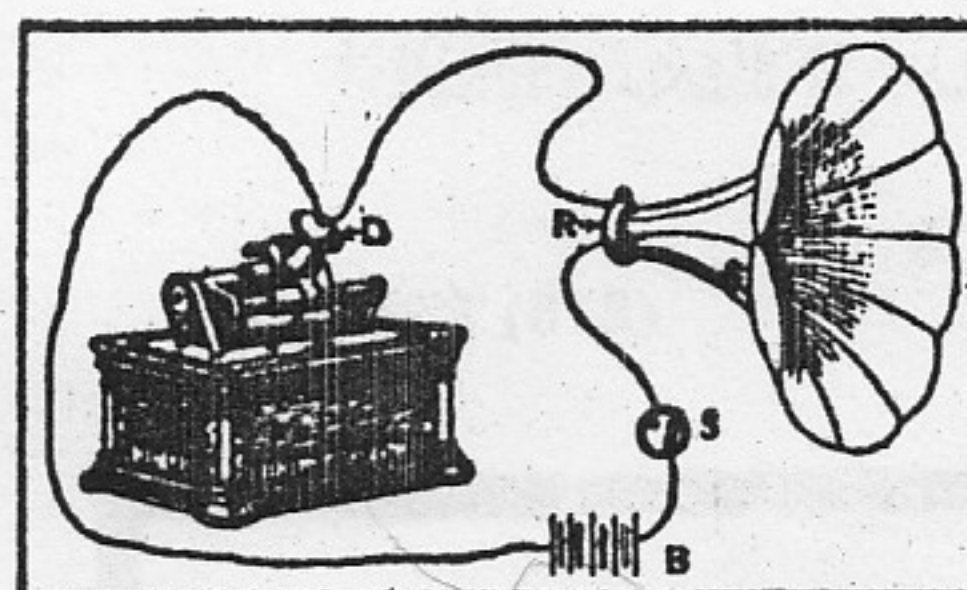
Too loud reproduction from a record, the scratching noise sometimes heard and the forcing of the needle into a soft record, because the extension arm and reproducer are too heavy, can be remedied in the following manner: Attach a small ring to the under side of the horn and use a rubber band to lift the extending arm slightly.—Contributed by W. A. Jaquythe, Richmond, Cal.

How to Transmit Phonograph Music to a Distance

An interesting experiment, and one calculated to mystify any one not in the secret, is to transmit the music or speech from a phonograph to another part of the house or even a greater distance. For an outdoor summer party

the music can be made to come from a bush, or tree, or from a bed of flowers. The apparatus is not difficult to construct.

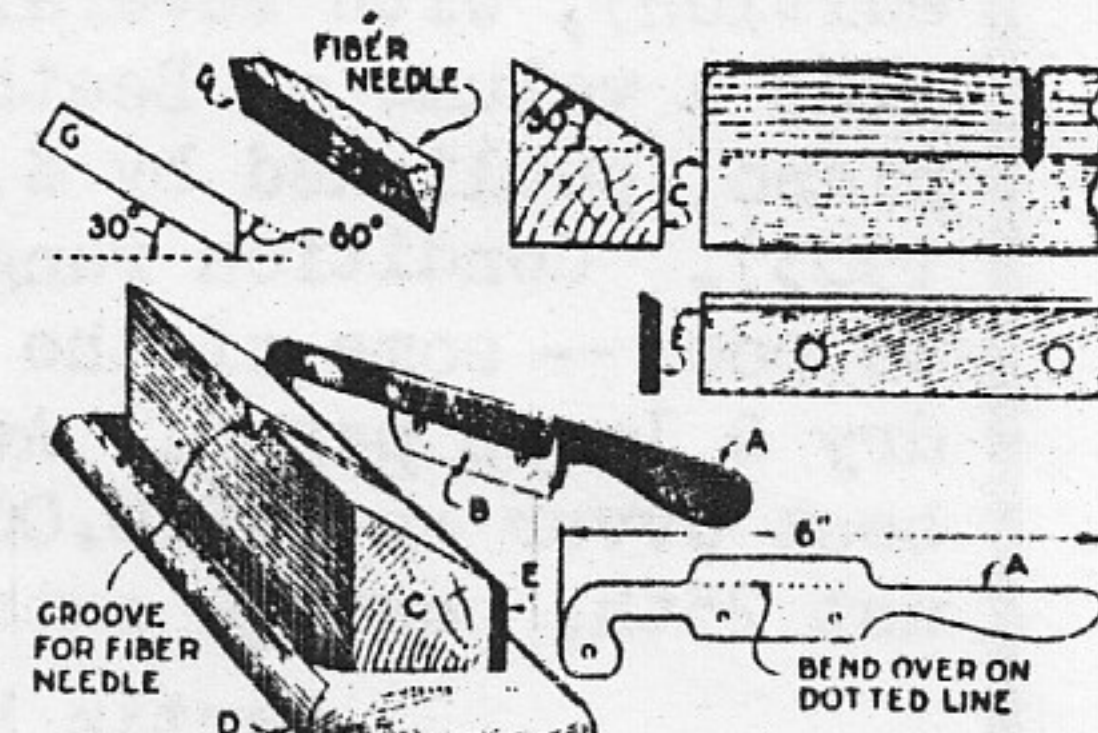
The cut shows the arrangement. Procure a long-distance telephone transmitter, D, including the mouthpiece, and fasten it to the reproducer of the phonograph. Also a watch case receiver, R, which fasten to the horn. These parts may be purchased from any electrical-supply house. Connect two wires to the transmitter, running one direct to the receiver, and the other to the battery, thence to a switch, S, and then to the receiver. The more batteries used the louder will be the sound produced by the horn, but avoid using too much battery or the receiver is apt to heat.—Contributed by Wm. J. Farley, Jr., Camden, N. J.



The Long-Distance Phonograph

Device for Sharpening Fiber Phonograph Needles

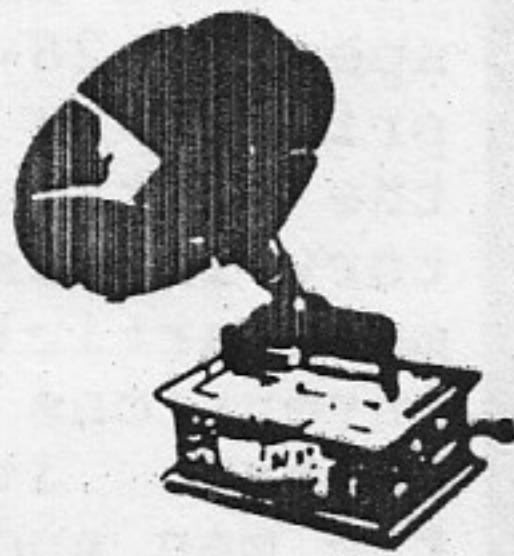
A practical sharpener for fiber phonograph needles may be made as follows: A lever handle, A, is cut from heavy sheet metal. A safety-razor blade, B, is bolted to it, and the metal flap bent over as indicated. A block, C, cut so that the upper face makes an angle of 30° with the base, is faced with a metal strip, E. A triangular groove is cut or filed for the needle G. The lever is hinged, as shown, by means of a screw. A base, D, may be added. To operate the sharpener, place a needle in the groove so that a very small portion of the playing end



By Using This Needle-Sharpening Device the Life of Records is Prolonged

extends past the face of E, and shear off the end.—C. M. Hall, St. Louis, Missouri.

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AUCTION!

I am going to run a very diversified auction in September, 1988. A little bit of many, many things! Records, Needle Tins, Literature, Cylinders, you name it! Surprises galore. Send a large stamped self-addressed envelope and have a pleasant, rewarding surprise.

Bill Eigenfeld
388 Avenue X
Brooklyn, NY 11223

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37 Caledonia Street
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FOREIGN RECORDS

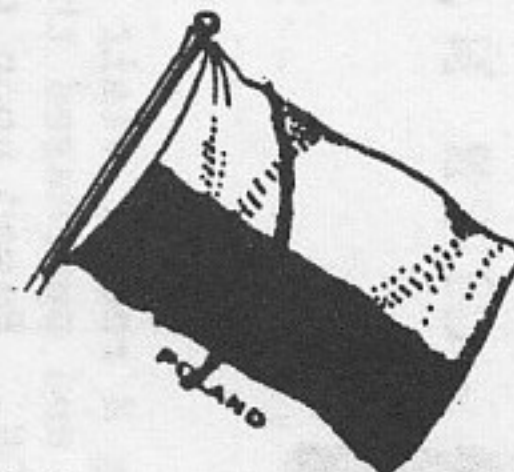
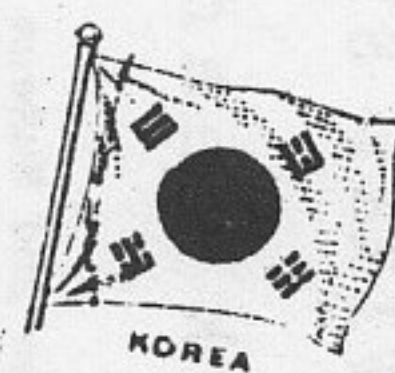
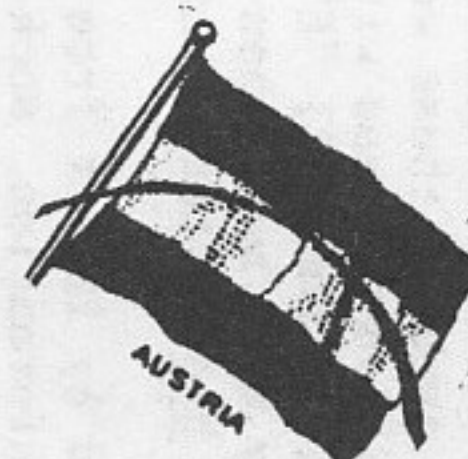
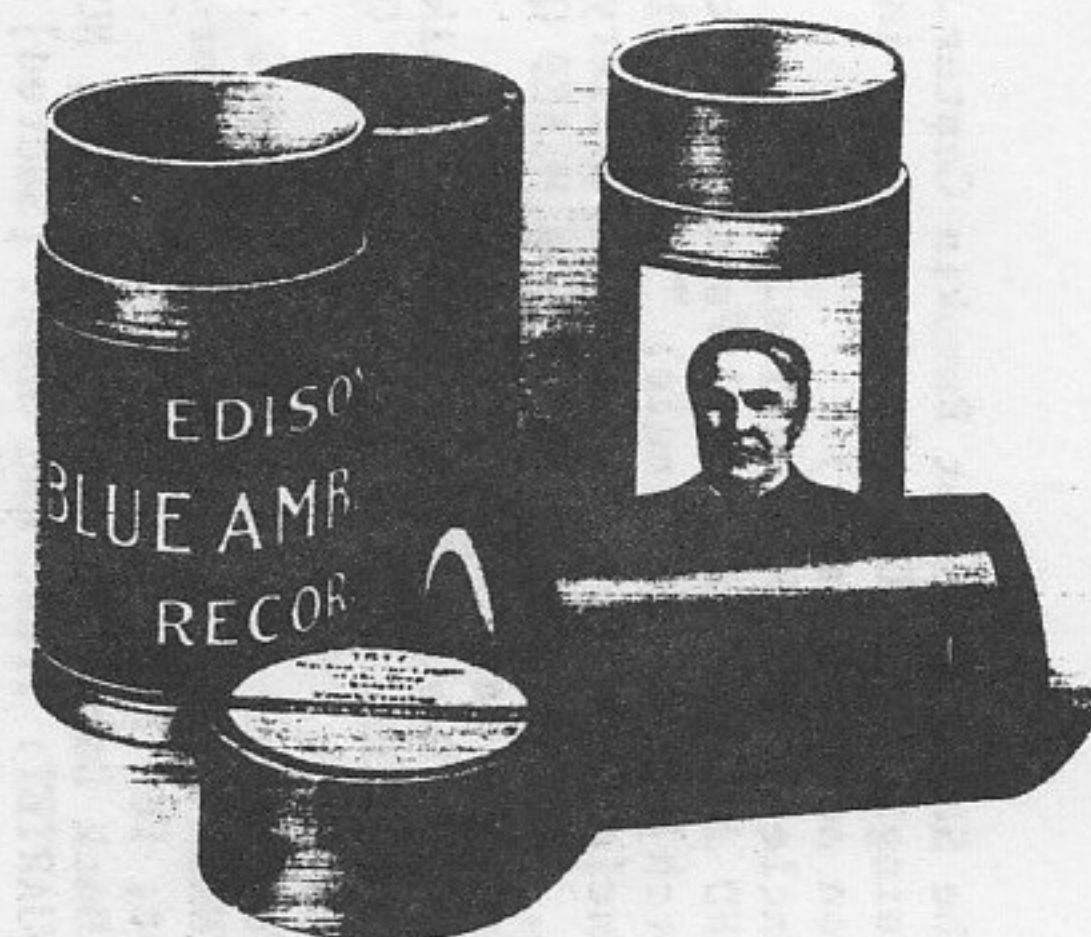
I'm in dire need of the following Blue Amberol cylinders.
Any help in finding them or any part of them will be
greatly appreciated.

Bohemian

9857 - Pode Mlejnem Pochod - Bohumir Kryl & His Band				
9858 - Zeleny Hajove Pochod	"	"	"	"
9859 - Pochod Z Prodane Nevesty	"	"	"	"
9860 - Lvi Silou Pochod	"	"	"	"
9861 - Na Prej Pochod	"	"	"	"
9862 - Orly Polskie	"	"	"	"
9863 - Providkys Vidensky Lesu - Valcik	"	"	"	"

Swedish

2241 - Bleking -	National Promenade Band	
2242 - Carrousel -	"	"
2247 - I See You -	"	"
2248 - Lassies Dance -	"	"
2250 - Swedish Clap Dance -	"	"
2251 - Trallen -	"	"
9425 - Ack I Arkadien, Ur Gluntarne - Arvid Asplund		
9426 - Norrlandingen Hemlangtan -	"	"
9427 - Hvad Jaj Har Lofvat Det Skall Jag Halla -	Ingeborg Laudon	
9428 - Marasis - Kupletter I Hostmanover	"	"
9429 - Stabstrumpetaron -	"	"
9430 - Nyfiskard - Vals -	"	"
9431 - I Boston Valsen Lefver Jag An -	"	"
9432 - Ack Varmeland Du Skona -	"	"
9434 - Grisarnas Far -	Arvid Paulson	
9435 - Karlekens Besbarligheter -	"	"
9436 - Karolinas Trakighter -	"	"
9437 - Tiggaren Deklamation -	"	"
9438 - Vart Land Deklamation -	"	"
9439 - Bergslagstroll - Komisk Deklamation - Charles Widden		
9440 - Varan Bal (I. Berlin) - Charles Widden (Note: This is Berlin's "Everybody's Doind It" with Swedish text!)		
9441 - Svenska Gardets Marsch - New York Military Band		
9443 - A Sa Rulla Vi Pa Kuttingen - Charles Widden		
9444 - Sockerdricka -	"	"
9445 - Svenska Nationalsangen - N. Y. Military Band		
9446 - Moder Svea #1 -	"	"
9447 - Moder Svea #2 -	"	"
9448 - Min Lilla Vra Bland Bergen -	Joel Mossberg	
9449 - Pa Roines Strand -	"	"
9450 - Kung Carl XII -	"	"
9451 - Neckens Polska -	"	"
9452 - A Janta A Ja -	"	"
9453 - Hor Oss Svea -	"	"
9454 - Soldatgossen -	"	"
9455 - Finska Rytterites, March -	"	"
9456 - Fagelns Visa -	"	"
9457 - Ack, Vameland Du Skona -	"	"
9458 - Tre Tralland Jantor -	"	"
9459 - Hyllning Till Sverige & Du Gamla, Du Fria Du Fjallhogan Norg -	"	"
9460 - Mandom, Mod Och Morske, Man & Langtan Till Landet -	"	"
9461 - Varvin Friska, Leka Ock Hviska & Och Flickan Hon Gar I Dansen -	"	"
9462 - Vi Ska Stalla Te En Roliger & Tanker Du At Jag Forlorader Ar & Aspakerspolska -	"	"



Contact:
Bill Eigenfeld
388 Avenue X
Brooklyn, New York 11223
(718) 645-9415



AN AUCTION OF BLUE AMBEROL CYLINDER RECORDINGS OFFERED BY
GLEN N. GURWIT, 46 FIRST STREET, SWANTON, VERMONT 05488 - 1241
(Postmark Deadline: August 20, 1988)



While "antiquing" during a recent visit to the Edison Winter Home and Museum in Fort Myers, Florida, I found and purchased the collection of Blue Amberols offered for sale in this MAIL AUCTION. Based upon their overall excellent condition and the pre-dominance of Uncle Josh and "rural/rube" selections, it appears these were the property of a single Edison customer. Almost all are in like-new boxes with matching lids. The records are unusually bright and clean; consider them all "E" or better unless mentioned otherwise. Unfortunately, I had to pay much more than "Vermont" prices to acquire these, so must impose a \$3.50 minimum bid in this auction.

When submitting bids, please mention The Graphic and bid by Item # from the left-hand column (i.e., 1 through 67.) Showing a bit more information, such as title and/or cylinder #, helps to rectify small errors. Feel free to call me (or my answering machine) anytime at 802-868-4618. Only winners are notified, but an SSAE with your bids guarantees a reply. At billing time--usually 10± days after postmark deadline--I add estimated postage, insurance, and \$1 (for packaging materials) to your winnings. I also try to include a copy of your bidsheet with high bids shown.

Thank you to the many bidders in recent auctions for compliments and encouragement; I do appreciate these. As always, your satisfaction is guaranteed. Please observe the minimum bid and postmark deadline shown above.

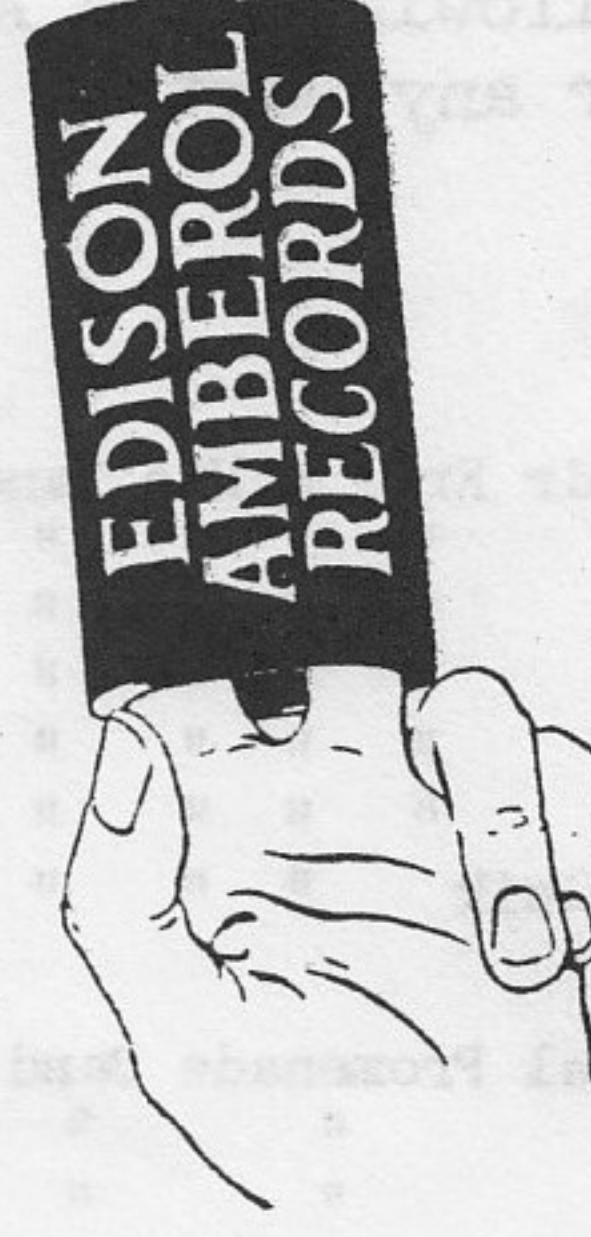
Abbreviations Used This Time

NOLD = No Original Lid
LBDM = Label Damaged (silverfish, tears, stains, etc.)
OLDM = Original Lid Damaged (unless otherwise described, flat lid-top is separating from rim/ring of lid)
FLAT = Flat Title End of cylinder (early style, without bevel)
ESPL = End Split (at the bottom end; not into recorded grooves unless so-stated)
SOOR = Slightly Out of Round (more visible than audible; plays without problems)
TFOM = Tight Fit On Mandrel
[] = Information taken directly from lid label or cylinder title end
() = My own observations and/or comments

ALL RECORDS IN THIS SALE ARE EDISON BLUE AMBEROLS

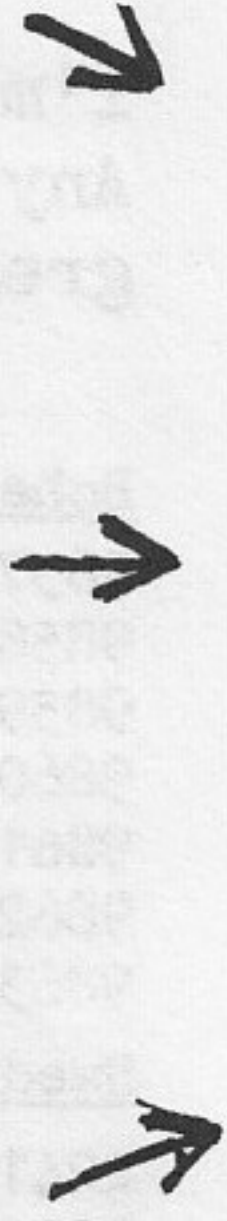
1. 1507 CAL STEWART: Town Topics of Pumpkin Center. NOLD; FLAT. (During last 55 seconds, Uncle Josh sings: "An Old Fashioned Paper from Your Old Home Town") (Loud)
2. 1523 PORTER AND HARLAN: "Hi" and "Si" of Jaytown. FLAT; OLDM (rim is torn, but label is fine.) (Last 1½ minutes = singing duet: "Let's Go Back to Jaytown, O-HI-O" with melodeon accompaniment)
3. 1533 JAMES F. HARRISON & MIXED QUARTETTE: Tell Mother I'll Be There. LBDM; FLAT. (Harrison is probably Frederick Wheeler)
4. 1544 FRED VAN EPS: (a) Darkies' Dream; (b) Darkies' Awakening. [Banjo Solos] FLAT.
5. 1547 WILL OAKLAND: Silver Threads Among the Gold. FLAT.
6. 1574 NEW YORK MILITARY BAND: Medley of War Songs. FLAT. (I recognized "Marching Through Georgia," "Star Spangled Banner," "Year of Jubilo," etc.)
7. 1583 CAL STEWART: Uncle Josh Buys an Automobile.
8. 1584 BYRON G. HARLAN: On a Good Old-Time Straw-Ride. FLAT. One ESPL ¼" into grooves, but NOT into recording.
9. 1641 REV. WILLIAM H. MORGAN, D.D. & EDISON MIXED QUARTET: St. Luke 23: 33 to 38 and Calvary. [Scripture Lesson with Hymn] FLAT.
10. 1642 REV. WILLIAM H. MORGAN, D.D. & EDISON MIXED QUARTET: St. Mark 4: 35 to 41 And Peace! Be Still! [Scripture Lesson with Hymn] FLAT. (Plays 4½ min.)
11. 1714 CAL STEWART: Uncle Josh Keeps House.
12. 1767 CAL STEWART: (a) Three Little Owls and the Naughty Little Mice; (b) I'm Old But I'm Awfully Tough.
13. 1769 GOLDEN & HUGHES: Turkey in the Straw. [Vaudeville Sketch] FLAT.
14. 1866 CAL STEWART & CO.: Uncle Josh's Huskin' Bee. [Yankee Drollery]
15. 1875 BYRON G. HARLAN AND FRANK C. STANLEY: The Rube and the Country Doctor. [Rube Sketch] OLDM. (Features a 30-second sketch on the tune "Sally Come Up")
16. 1896 CAL STEWART: Uncle Josh in a Barber Shop. [Talking] OLDM. (Slightly noisy. Plays 4½ minutes.)

17. 1912 CAL STEWART: The Show Troupe at Pumpkin Center. [Talking] (Finale features Uncle Josh singing "If There's a Chicken up in Heaven, I'll Be There!" with melodeon accompaniment)
18. 1986 CAL STEWART: Uncle Josh's Rheumatism.
19. 2074 BILLY GOLDEN AND JOE HUGHES: Hotel Porter and the Traveling Salesman. [Vaudeville Sketch] (Musical finale: "Yellow Gal")
20. 2108 CAL STEWART: Uncle Josh in a Photograph Gallery.
21. 2219 REV. MADISON C. PETERS, D.D. AND EDISON MIXED QUARTET: Revelations 21: 21 to 25, and The Gate Ajar for Me.
22. 2279 CAL STEWART: Moving Day at Pumpkin Center. [Talking]
23. 2306 REV. MADISON C. PETERS, D.D. AND EDISON MIXED QUARTET: St. John 14: 1 to 3, and A Home on High. SOOR.
24. 2326 CAL STEWART: Fourth of July at Pumpkin Center. [Talking]
25. 2379 NATIONAL PROMENADE BAND: Who Paid the Rent for Mrs. Rip Van Winkle--Medley. [Turkey Trot, for Dancing]
26. 2384 JOHN KIMBLE: Buck Dance Medley. [Accordion] NOLD.
27. 2420 EDISON MIXED QUARTET: Trust and Obey. [Sacred]
28. 2637 ARTHUR COLLINS AND BYRON G. HARLAN: Auntie Skinner's Chicken Dinner.
29. 2761 HARLAN E. KNIGHT AND COMPANY: All Aboard for the County Fair.
30. 2777 GILBERT GIRARD AND CO.: Daybreak at Calamity Farm.
31. 2810 NEW YORK MILITARY BAND: Ben Hur Chariot Race March.
32. 2815 GEORGE L. THOMPSON: Cohen at the Telephone. [Monolog]
33. 2847 THE CAROL SINGERS: Let the Merry Church Bells Ring!--Easter Carol. [Traditional]
34. 2984 HARRY E. HUMPHREY AND CHOIR BOYS OF ST. IGNATIUS LOYOLA: Our National Song--The Star Spangled Banner. [Descriptive]
35. 3056 HARLAN E. KNIGHT AND COMPANY: At the County Fair. OLDM (flat lid-top is completely separated from rim.)
36. 3066 HARLAN E. KNIGHT AND COMPANY: The Trial of Josiah Brown. [Rube Sketch] LBDM.



37. 3124 BYRON G. HARLAN: With His Hands in His Pockets and His Pockets in His Pants. OLDM.
38. 3142 NEW YORK MILITARY BAND: American Eagle March.
39. 3152 ADA JONES, BYRON G. HARLAN, AND STEVE PORTER: The Band Festival at Plum Center. [Rube Sketch with Band]
40. 3215 AMERICAN BRASS QUARTET: American War Songs, No. 2. (I identified "Tramp! Tramp! Tramp!" and "Just Before the Battle, Mother" among others)
41. 3230 KAUFMAN BROTHERS: Henry and Hank in Vaudeville. NOLD. Small piece of plaster missing at start, causing SOOR, but plays well.
42. 3317 BILLY GOLDEN AND BILLY HEINS: Bill's Visit to St. Peter. [Negro Vaudeville Sketch]
43. 3335 ARTHUR COLLINS AND BYRON G. HARLAN: Mammy Blossom's 'Possum Party. [Bari-tone and Tenor]

CONTINUED BELOW





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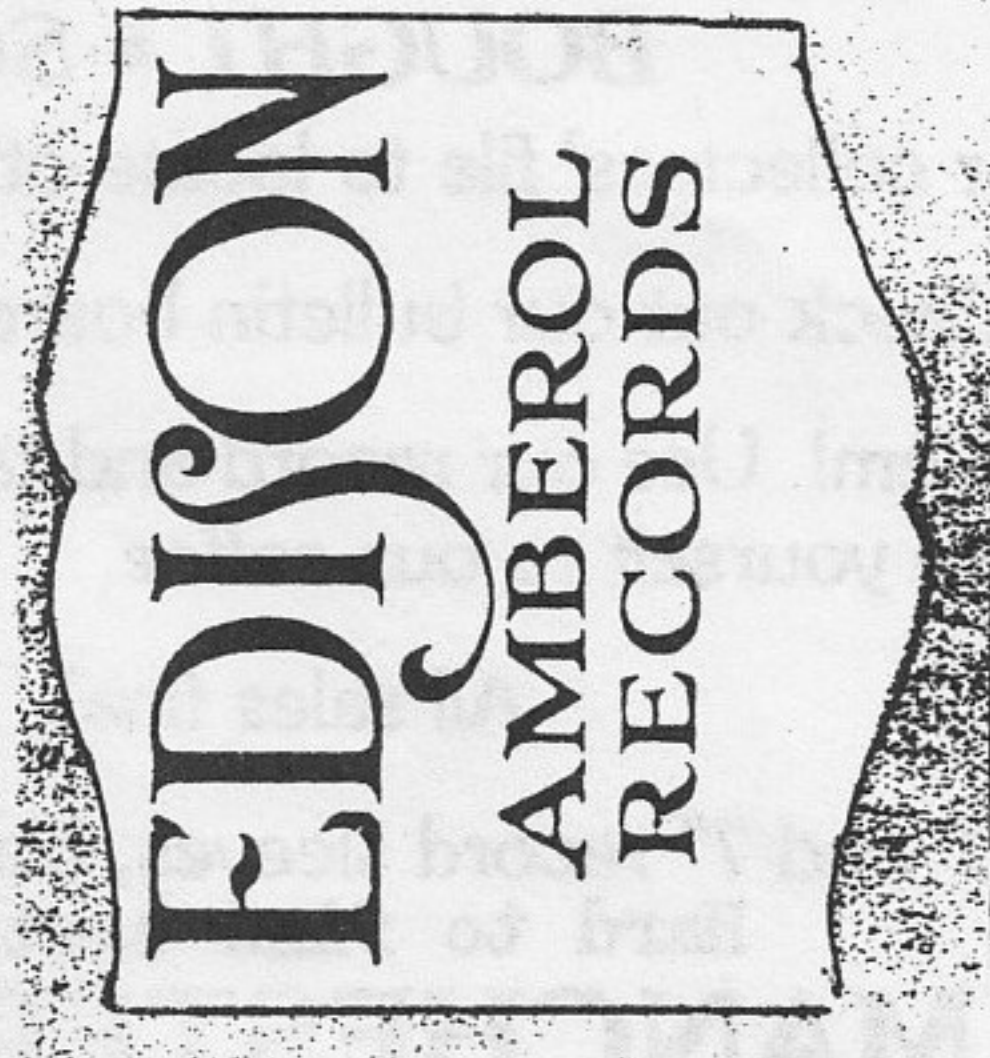
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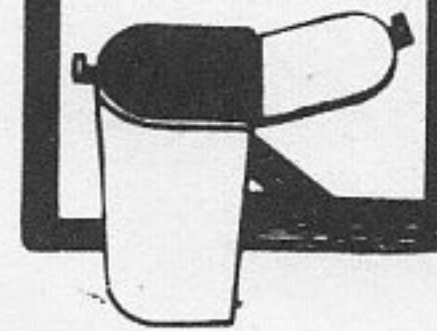
Actual decal not shown

NOTICE These colorful decals are reproduced for the purpose of historic preservation of Victor Talking Machine

44. 3342 IRVING KAUFMAN: Pull the Cork Out of Erin (Let the River Shannon Flow.) [Tenor]
45. 3347 EDWARD ALLEN AND CHORUS: Old Jim's Christmas Hymn.
46. 3365 STEVE PORTER: Long Boy. [Rube War Song]
47. 3427 EDWARD MEER AND EMPIRE VAUDEVILLE CO.: Laughing Song. OLD.
48. 3441 EDWARD ALLEN AND CHARLES HART: Life's Railway to Heaven. [Baritone, Tenor, and Male Chorus]
49. 3476 PREMIER QUARTET: The Darktown Strutters' Ball. NOLD.
50. 3726 BYRON G. HARLAN: How 'Ya Gonna Keep 'Em Down on the Farm After They've Seen Paree? [Tenor with Orchestra] Minor LBD.
51. 3733 JAUDAS' SOCIETY ORCHESTRA: Beautiful Ohio Waltz. Minor LBD.
52. 3735 VERNON DALHART: The Alcoholic Blues. [Tenor with Orchestra] OLD: flat lid-top is completely separated from rim. TFOM.
53. 3736 NEW YORK MILITARY BAND: The Boys and the Birds. [Characteristic]
54. 3741 THE ALL STAR TRIO: The St. Louis Blues--Fox Trot. [Saxophone, Xylophone, and Piano]
55. 3742 ARTHUR FIELDS: Bring Back Those Wonderful Days. [Baritone with Orchestra] TFOM.
56. 3745 LEN SPENCER: The Arkansas Traveler. [Vaudeville Sketch]
57. 3746 ERNEST HARE: Satan, I'm Here (I Couldn't Stand for a Triflin' Man.) [Comic Song with Orchestra] Minor LBD.
58. 3748 PREMIER QUARTET: Anything is Nice if it Comes from Dixieland. [Male Voices with Orchestra]
59. 3753 FROSINI: I Hate to Lose You--Medley. [Accordion Solo] LBD.
60. 3757 NEW YORK MILITARY BAND: National Airs of the Allies. TFOM. (I recognized "La Marseillaise," "God Save Our King," "The Star Spangled Banner," and others)
61. 3830 CAL STEWART: The Opera at Pun'kin Center. [A Rural Monologue] TFOM. One nick is audible for 4 grooves.
62. 3845 CAL STEWART: Uncle Josh in a Cafeteria. [A Rural Story]
63. 3846 COLLINS & HARLAN: Sipping Cider Through a Straw. LBD. (Slight echo near end of play)
64. 3856 THE OLD HOME SINGERS: Auld Lang Syne. [Mixed Voices with Orchestra] (The perfect cylinder for those who listen to an Amberola on New Year's Eve!)
65. 4472 CLUB DE VINGT ORCHESTRA: Leave Me With a Smile--Fox Trot.
66. 4732 COLLINS AND HARLAN: Now Wouldn't You Like to Know?
67. 22006 OCTAVIANO YANEZ: Una Noche de Alegría. [Guitar] FLAT; moderate LBD. (I wonder how this wound up with all the rube records in this collection!)



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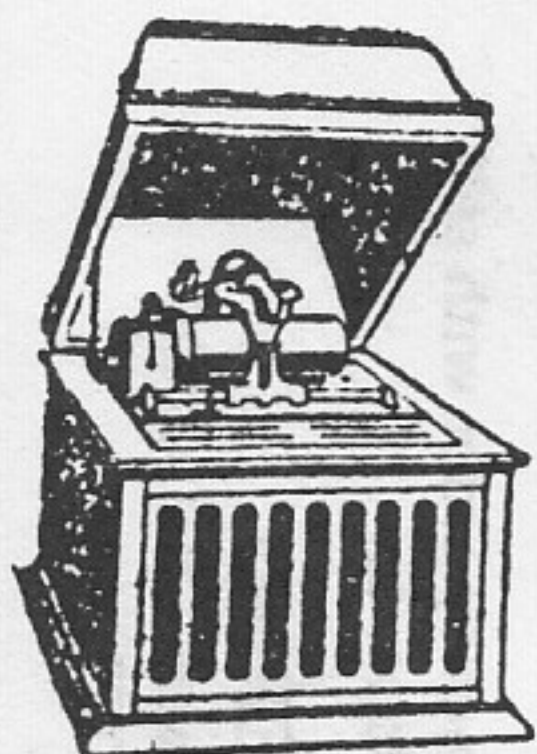
"Never On Sunday"

Richie Gesner

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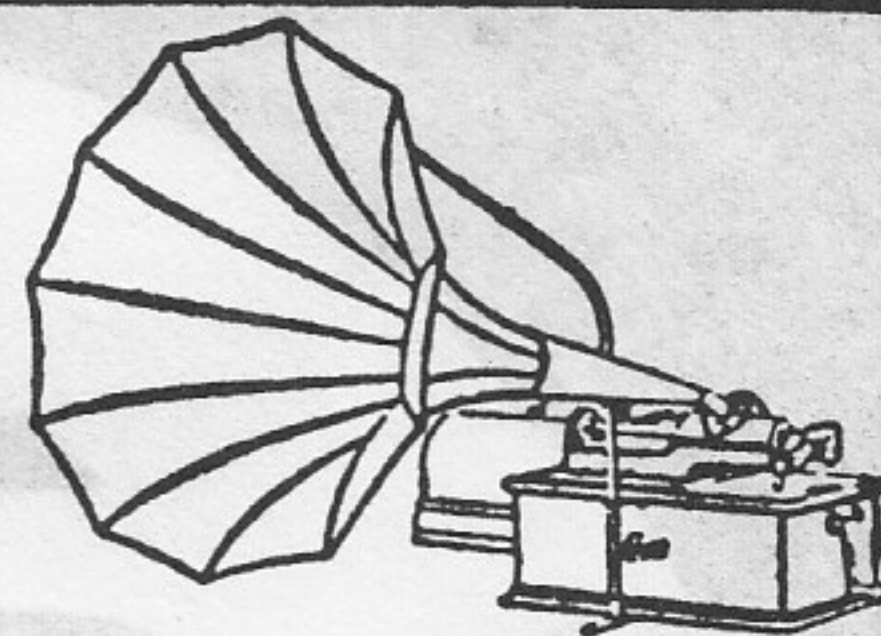
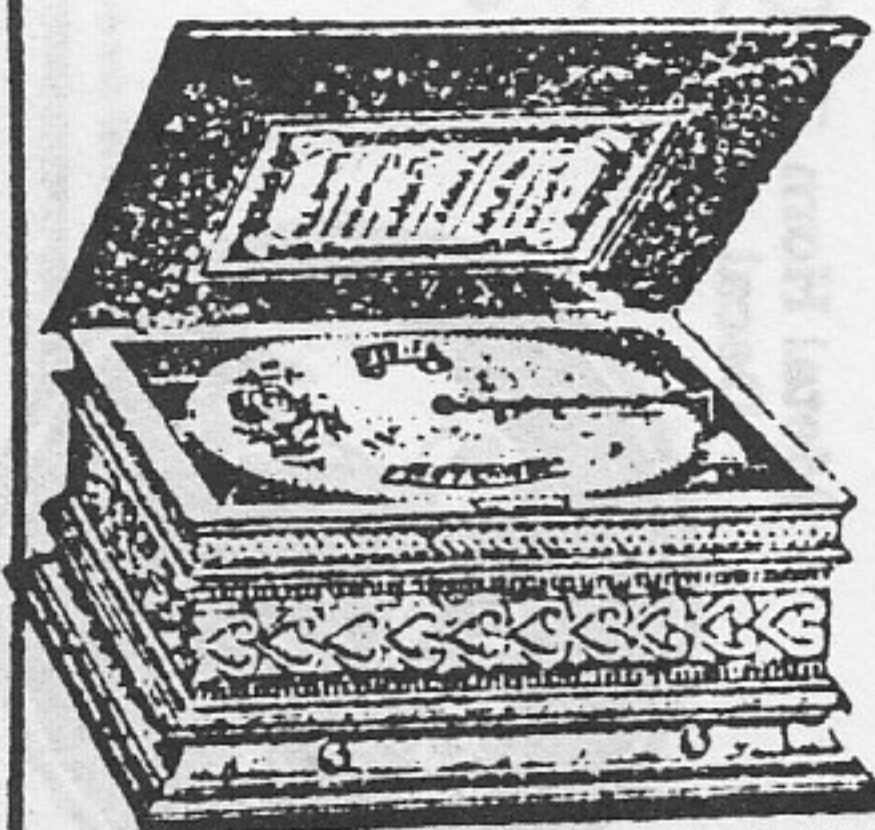
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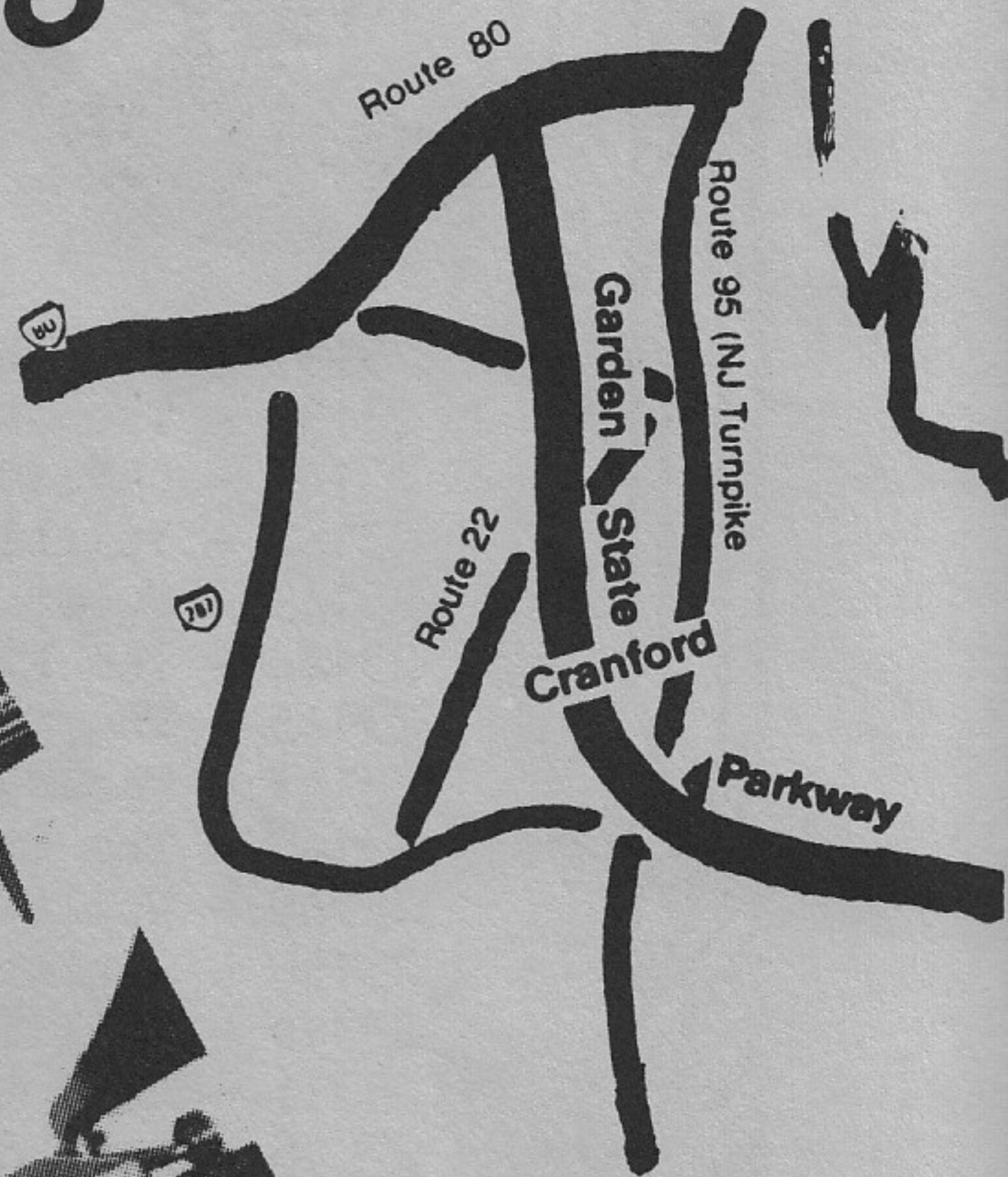
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- 23147 - Nazareth - Peter Dawson
- 23148 - The Street Watchman's Christmas - Bransby Williams
- 23149 - While Shepherds Watch'd - Ernest Pike
- 23150 - Christmas at Sea - National Military Band & Chorus
- 23315 - I'll Telephone to Santa Claus - Stanley Kirkby
- 23316 - When the Christmas Bells are Ringing - Hughes Macklin
- 27016 - Nuit de Noel - Adolphe Berard
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- 3029 - Joy to the World - Carol Singers
- 3030 - The First Nowel - Carol Singers
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- 3034 - Santa Claus Song - George P. Watson
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- 3036 - Christmas Eve - Robert Gayler
- 3345 - Joy to the World - Metropolitan Quartet
- 3346 - God Rest You, Merry Gentlemen - Carol Singers
- 3349 - We Three Kings of Orient Are - Carol Singers
- 5071 - Christmas Morning at Clancy's - S. Porter & B. Jones

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